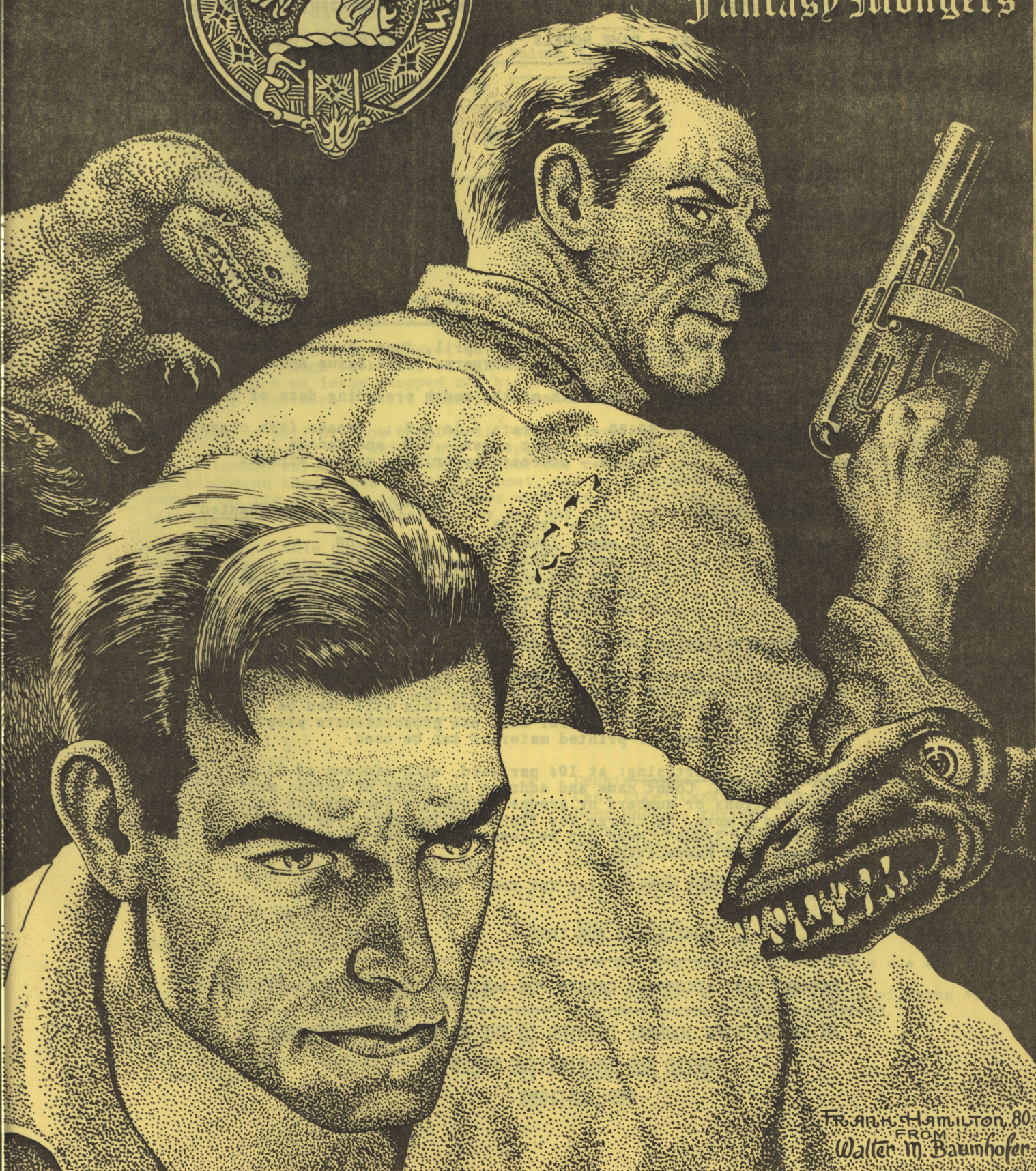




Age of the Unicorn

including
Fantasy Mongers



FRANK CHAMLTON 80
FROM
Walter M. Baumhofer

FANTASY - SCIENCE FICTION - WEIRD - SUPERNATURAL - MYSTERY - DETECTION
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THE AGE OF
THE UNICORN

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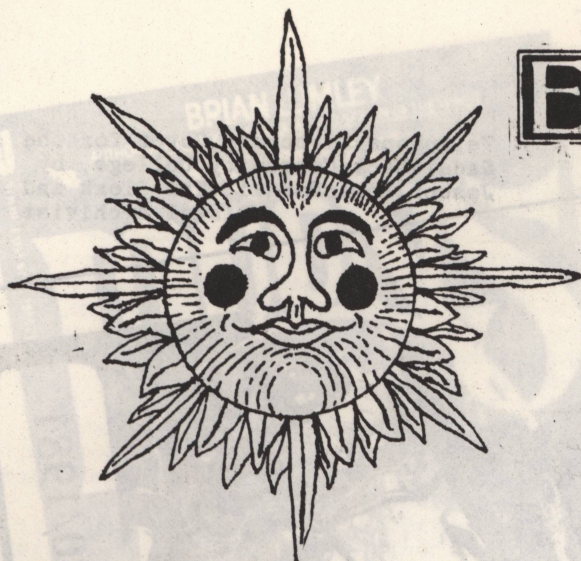
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Editor's Notes

Volume I, #6 February 1980

**the
UNICORN**

This issue completes the first year of publication for THE AGE OF THE UNICORN, and it seems as it was just yesterday that the idea was born and that I had no idea of what to put in even the first issue! You have made it possible, all of you, the artists, the contributors, and the subscribers. Without even one, this would have been a failure. I like to think that it has made a place in your life and collecting, and

for the many subscribers whose subscriptions are expiring with this issue, I hope that you will have liked it enough to renew.

I don't think I told you before, but I'm a grandfather now. By the time you receive this issue, Andrea Leigh Cook will be six months old! But the first one of you that calls me "Grandpa" gets an issue whopped off his subscription. After all, Andrea and I are going to grow up together. I still sometimes wonder what I'd like to be when I grow up!

Our Kentucky half of Cook & McDowell Publications has moved from Hartford to 719 East 6th Street, Owensboro, Ky. 42301, now occupying two floors (12,000 sq.ft.) of what was at one time a tobacco warehouse. And we have our own resident ghost! At least, something answers the telephone there when no one is about, and walks around on the upper floors. Sam has found that the building is built over what was at one time a cemetery (about 1860) so this is a reasonable explanation. By the way, the ghost's name is Jane.

Will Murray - this paragraph is to you. Don't forget us on that special Spider article! Several persons have hoped you would do a "25 Best and One Stinker" and as we'd like to make one issue devoted to the Spider, this is also a plea to others to unlimber your typewriters. We have a cover illo from Joe Lewandowski for it, and may even talk Frank Hamilton into something. And while we're on special issues, we also have a special "Mike Avallone issue" coming up that should be a fine one. And we're always appreciative of other articles, checklists, artwork, ideas, complaints (did I say complaints?), etc.

P.S. SKULLDUGGERY, our companion magazine, is off and running and doing well, with much support from many professional mystery authors. If you haven't joined us, do so!

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THE TELEPHONE

Telephone Directory Cover for the
Saddleback Community College, by
Joseph Lewandowski, The Cloak and
Pistol Archivist

Saddleback Community College Telephone Directory

"The number you have called is not a
working number. Please hang up and consult
your directory for the correct number. Then
place your call again."

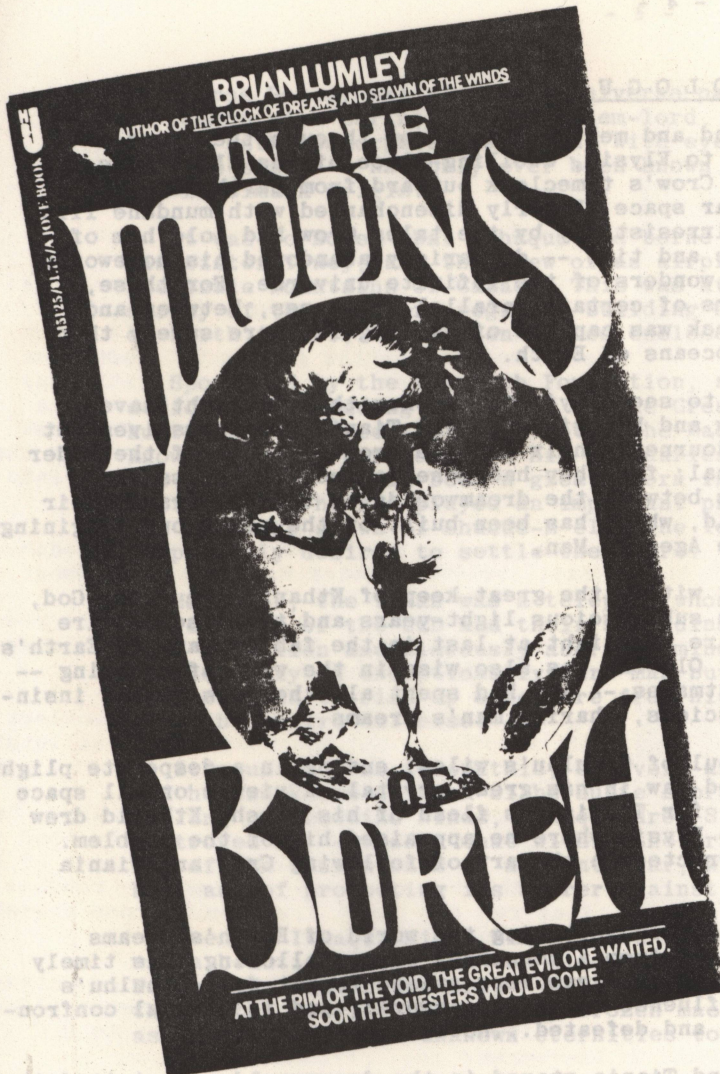


THE TELEPHONE IN YOUR FUTURE

Dr. Bayard Farad of the Miskatonic University Department of Physio-Chemistry has recently received a patent for a gas-operated telephone which utilizes fuel derived from kitchen wastes. He predicts that within the next decade the current electrically-operated telephone will be relegated to the limbo of such outmoded devices as the whale-oil-lamp and the buttonhook. At that time, each household will be responsible for supplying the telephone company with sufficient fuel for the telephone. Any surplus gas produced by each call placed will be purchased by a telephone household for use in the event overseas supplies are cut off.

In what may be a related development, the California Board of Natural Resources has requested the State Attorney General to investigate the action of the Western Utilities Waste Union (WuWu) in their recent attempt to take over the rubbish collection service in the six most populous California counties. A WuWu spokesman said they were merely trying to insure adequate energy supplies for America's telephones for the foreseeable future.

By the year 2000, it is quite possible that the amount of telephoning a person will be able to do will be entirely dependent on the amount of garbage he produces. For the present, though, authorities caution families against trying to hoard their garbage now as a hedge against a future shortage. Karl Pflitz, Deputy Director for the Department of Energy, had this comment, "America has never had any problem in producing garbage, particularly for use on the telephone."



IN THE MOONS OF BOREA

BRIAN LUMLEY



Brian Lumley

The British author, Brian Lumley, is well known in this country as well as England, for his works, many of which follow closely in the footsteps of H. P. Lovecraft. In the Moons of Borea, first published in April 1979 by Jove Publications, Inc., is the third of the Titus Crowe trilogy, a sequel to Clock of Dreams and Spawn of the Winds, and continues the quest of deMarigny on the alien planet Borea, ruled by an Old One, Ithaqua, the Wind-Walker. The Prologue which follows was written by Mr. Lumley to introduce this volume, but was omitted from the published book. The series is highly recommended. In the Moons of Borea features a Boris cover, 222 full pages, about 80,000 words, \$1.75.

P R O L O G U E

ATTEMPTING to follow his friend and mentor Titus Crow through the trans-dimensional gates of alien voids to Elysia, dwelling-place of the Elder Gods, Henry-Laurent de Marigny piloted Crow's timeclock outward from Earth into the star-studded night of interstellar space. Utterly disenchanted with mundane life on earth -- lured onward, drawn irresistibly by the tales Crow had told him of his fantastic adventures in space and time -- de Marigny abandoned his homeworld for the incredible mysteries and wonders of the infinite universe. For those, yes, and for the dangers and dooms of certain parallel universes, between and through which the Elysian timeclock was capable of sailing far more surely than any ship of oak ever sailed the oceans of Earth.

Unknown to the voyager he was to see Elysia far sooner than he might have guessed, for in Elysia Titus Crow and his girl-Goddess Tiana had themselves set out upon an amazing, a perilous journey. Their absence from the home of the Elder Gods was not physical but psychical; for they had gone journeying across the monstrous, demon-inhabited spaces between the dreamworlds of the universe, their destination Earth's own dreamworld, which has been built of the marvelous imaginings of great dreamers through all the Ages of Man.

Thus, while their bodies slept within the great keep of Kthanid the Elder God, the minds of the lovers flew down subconscious light-years and traversed entire epochs of alien dream and nightmare to alight at last in the fabled land of Earth's dreams. Ah, but Cthulhu the Great Old One was also wise in the ways of dreaming -- indeed, he was First Lord of Nightmares -- and had spent all the Ages of Man insinuating himself into man's subconscious, sharing man's dreams.

And so Crow and Tiana fell foul of Cthulhu's wiles, ending in a desperate plight; all of which Kthanid the Elder God saw in his great crystal, a viewer on all space and time. Frantic to assist them, for Tiana was flesh of his flesh, Kthanid drew de Marigny's subconscious mind to Elysia where he appraised him of the problem. There, too, the Earthman was instructed in the art of following Crow and Tiana into Earth's dreamland.

De Marigny did what was asked of him, entering the world of Earth's dreams barely in time to rescue his friends from a monstrous fate. Following this timely reunion with Crow, the brave Legions of Dream were raised to put down Cthulhu's minions and so reduce his evil influence in the dreamworld; and in a final confrontation Cthulhu Himself was defied and defeated...however momentarily.

Then, for a time, Titus Crow and Tiana stayed in the dreamworld and visited its beautiful cities and towns, played in its ruins and swam in its warm oceans until, called on and outward by the lure of the Great Unknown, they used the time-clock as a gateway and left de Marigny to his own devices and the arms of Litha, a lovely daughter of dream.

Even the grandest dreams must come to an end, however, and de Marigny's were no exception. Both he and Litha, realizing the futility of their love (which could only end in misery since he would sooner or later awaken while she, born of dreams, must remain bound to dreams forever,) said sad farewells and went their separate ways. And when de Marigny took his leave of Earth's dreamworld, then all of the young men of Ulthar were glad. They were not happy to lose him as a friend, no, but dark-eyed Litha was most precious to them and they had feared her lost to the man from the waking world.

So it was that lonely once more, with only his time-clock to offer mute company through the immense and starry voids before him, Henri-Laurent de Marigny again sought that Elysia promised him by Kthanid, sending his vessel rushing headlong through nameless nebulae and along incalculable corridors of space, whirling breathlessly on the wings of time and fate toward...what destinies?

And those same ether winds -- which bore the scents of seedling stars, the dust of disintegrated planets, and the eery echoes of cosmic gulfs beyond the mind of any man to conceive -- blew him eventually toward Borea, a world on the very rim of existence itself....

Borea: the World of the Winds, where answering the call of an immemorial migratory cycle Ithaqua the Wind-Walker sometimes sojourned. Borea: where twin moons hung forever on the horizon, bloated and strange and defiant of the staid laws of Earth. For

of course Borea, existing in a universe parallel to the one we know, had little in common with Earth; and its totem-lord, the Great Old One called Ithaqua -- a vastly anthropomorphic beast-god, with eyes that glowed in his face like evil carmine stars -- had only ever been known to man in obscure legends of Indian and Esquimaux origin.

It was to Borea that Ithaqua had borne the steely-limbed Texan Hank Silberhutte, his sister Tracy, and the crew of an airplane snatched in mid-flight over the Mackenzie Mountains of Canada. This was at the onset of what was to have been a survey of the northern regions, building up to an assault upon Ithaqua's domain on Earth itself; the frozen wastes enclosed by the Arctic Circle.

Sponsored by the Wilmarth Foundation, a powerful society secretly organized and dedicated to ridding the Earth of the Great Old Ones and all their minions, Silberhutte had believed the flight over the Mackenzies safe; for Ithaqua was rarely known to stray far south of his boundaries. The Texan had not taken into account the fact that he had been a great thorn in the side of the CCD (the Cthulhu Cycle Deities) for he had played an important part in the discovery and destruction of the sluglike spawn of Shudde-M'ell, the loathsome Burrower Beneath, and the CCD desperately desired to settle the score.

Moreover, the Texan was a telepath whose special talent lay in discovering the whereabouts of the CCD and their subordinates. In some strange way he was able to read the alien and hideously aberrant minds of the timeless monsters, which made him not only an exceptionally rare man but a tremendous threat to Cthulhu's eon-devised plan to rise up once more from his seat in R'lyeh beneath the Pacific and rule the entire universe.

Ithaqua too was telepathic, however, as are all the CCD to one degree or another, and he had known of Hank Silberhutte's presence long before the Texan detected his! Calling up demoniac winds, Ithaqua drew Silberhutte's airplane to him and would have destroyed it -- except that within the craft Tracy Silberhutte was in possession of one of the star-stones of ancient Mnar, which had the power of holding the CCD at bay, and of protecting its bearer against them.

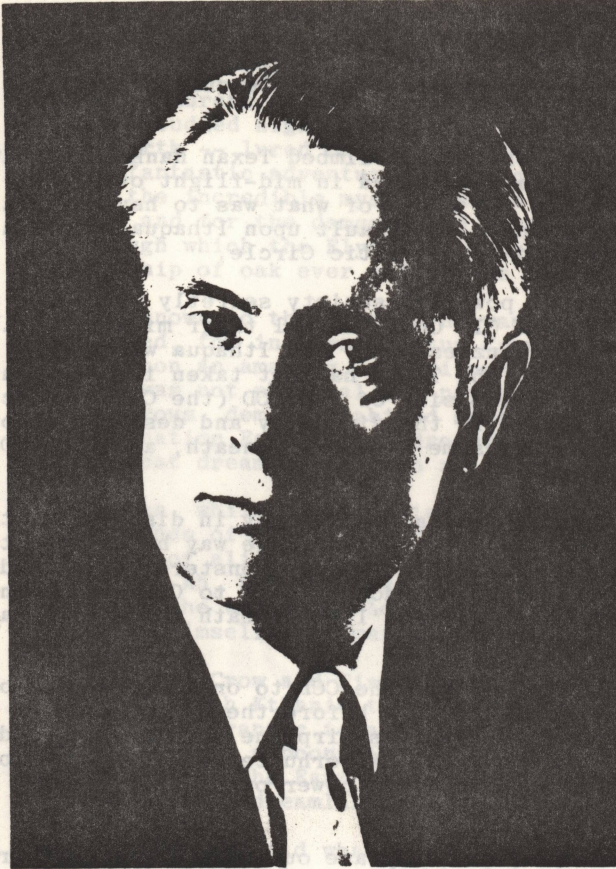
Even so Ithaqua might simply have hurled the airplane out of the sky, but Tracy was a beautiful girl and the Wind-Walker had all-too-human appetites. He took the Texan, his sister and crew -- the entire airplane itself -- right off the face of the Earth, bearing the solidly frozen machine like a silver toy in his swollen hand as he strode across unknown eternities to the World of the Winds.

Tossed down in the icy wastes of Borea and threatened by the Children of the Winds, Ithaqua's Indian and Eskimo worshippers, Hank, Tracy, Jimmy Franklin and Paul White were rescued by Armandra, Ithaqua's half-human daughter, and by her warriors the People of the Plateau. Aboard great ice-yachts they were whisked away to the plateau, a flat-topped honeycombed mountain of rock which gave Armandra and her people protection from her dreadful father.

Later, Tracy and Jimmy Franklin fell in love -- Armandra and Hank, too -- and later still the fighting Texan became Warlord of the Plateau and led his warriors into battle against Ithaqua's Children of the Winds, the latter suffering dreadful losses through Armandra's control over the elementals of lightning and the storm. Even Ithaqua himself was grievously injured, when a spear tipped with a star-stone and thrown by Hank Silberhutte penetrated one of his awful eyes; and Paul White, poor "Whitey," was struck down in the same battle, ending his days on the roof of the plateau that he had fought so bravely to defend.

Then for a period there was peace, and during Ithaqua's absences -- those mercifully regular intervals of time when he would leave Borea to walk the awesome vaults of the void -- Hank would take parties of warriors out from the plateau on exploratory forays, striking far to the south where mighty pine forests grew and the rivers were full of fish. Armandra would not go with him on such expeditions, for she now had a tiny son to contend with -- one whose wilful nature was already more than apparent -- and she did not like to stray far from the plateau's vast halls and keeps. Still, she was never very far from Hank, the merest thought away, for along with her other strange talents, she had also inherited her alien sire's telepathic powers.

As the present story commences, Hank's party of hand-picked men are returning from the south, burdened with heaps of skins and furs, with great stone jars of preserves and wild honey, and with the tusks of mammoths from a herd discovered browsing on the plains beyond the forests. He has been away from the plateau for almost three months and Armandra eagerly awaits his return....



RONALD CHETWYND-HAYES - -

HORROR STORY AUTHOR EXTRAORDINAIRE !

BY JOHN DINAN

Ronald Chetwynd-Hayes has been writing since 1970 and has produced, to my mind, the pluperfect horror short stories. Not one to badmouth the greats but sometimes Machen, Poe and even Lovecraft cause one to doze off. Not so R.C. R.C. has done for the horror short story what Chandler did for the detective story and he has the old pulp-type deft touch to pull you into the story with the opening "hook" :

"Sir Charles Walton was burried on Wednesday; two weeks later he was up and about."

"There's an elemental sitting next to you-- said the fat woman in the horrible flower-patterned dress and amber beads."

Pyramid has at least three of his collections in paperback, and Fontana/Collins at least another two.

R.C. not only has mastered the macabre, he manages to alternately maintain the mood macabre and induce laughter with some of the best touches of humor I've seen - touches that run the gamut from the barroom variety to the understated British variety.

In years of reading this type of material I have never enjoyed myself so much. As I have not seen any reviews of R.C.'s material or comments on his work, I wanted to take the opportunity of steering your readers to R.C. and I will be interested in their reaction to his works.

R.C. has edited a series of so-called "Monster" books for Armada Books. These books are fun but do not contain the kind of material I have been discussing. I would suggest for the reader unfamiliar with R.C. the Pyramid paperbacks -- Cold Terror, Terror by Night, and The Unbidden. The "Monster" books are in the vein of the old fractured fairy tales of the Rocky and His Friends TV show. Enjoyable, but not hard-core R.C.

I believe Warner Brothers has made a movie: "From Beyond the Grave," which is also the title of a collection of his short stories published by Fontana/Collins. I have read these stories and they are uniformly magnificent, but unfortunately, I have not seen the film.

A letter from Mr. Chetwynd-Hayes in 1977 stated "I was born on May 30th, 1919, was educated (if that is the right word) in a grammar school, served in the Middlesex Regiment during the war, was evacuated from Dunkirk, took part in the Normandy invasion -- a course of action that proved too much for Hitler, for he committed suicide the following May. After the war I worked in various large London stores = Army and Navy Stores, Harrolds, Bourne and Hollingsworth, then became showroom manager for Peerless Built-In Furniture, Ltd.

"As you will see from the attached list I published my first book in 1959. The Man From the Bomb - a science-fiction story - and the less said about that the better. In 1964 Sidgwick & Jackson brought out a novel called The Dark Man, which dealt with reincarnation. A man solving his own murder no less. Then I began to write so-called horror stories. Several were accepted by editors who were compiling anthologies and in 1970 I decided to write a collection of my own. This was called The Unbidden which was accepted by Tandem Books, who instantly demanded another.

"Then the film people became interested and Warner Bros. made a film called Beyond the Grave, a multi-star production, based on four of my stories. In fact the film was made by Amicus films for Warner Bros. This was released in 1973, just as Peerless Built-In Furniture was taken over and all the staff made redundant. So - I decided to become a full time writer.

"The result of my labours can be found on the attached list.

"I would dearly love to get some more books published in the U.S.A., so if you know of any likely publishers, please let me know....."

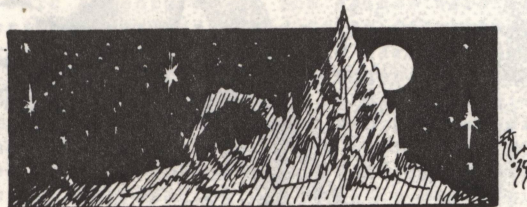
The list furnished by Ronald Chetwynd-Hayes is as follows:

THE MAN FROM THE BOMB, John Spencer & Co., 1959
THE DARK MAN, Sidgwick & Jackson, 1964
THE UNBIDDEN, Tandem Books, 1971*
COLD TERROR, Tandem Books, 1972*
TERROR BY NIGHT, Tandem Books, 1973*
THE ELEMENTAL, Fontana Books, 1973
NIGHT GHOULS, Fontana Books, 1974
TALES OF FEAR AND FANTASY, Fontana Books, 1977
THE MONSTER CLUB, New English Library, 1976
Edited Collections
CORNISH TALES OF TERROR, Fontana Books, 1970
SCOTTISH TALES OF TERROR, Fontana Books, 1971 A. Campbell
WELSH TALES OF TERROR, Fontana Books, 1972
TERROR TALES FROM OUTER SPACE, Fontana Books, 1975
THE 9th; 10th; 11th; 12th; 13th FONTANA BOOK OF GREAT GHOST STORIES
Edited Children's Collections
THE 1st; 2nd; 3rd ARMADA MONSTER BOOK
Films Based on Short Stories and Novel
FROM BEYOND THE GRAVE, Amicus Friends, 1974
THE MONSTER CLUB, Milton Subotsky, 1977
Television play (Night Gallery): SOMETHING IN THE WOODWORK

*Also published in the U.S.A. and Germany.

Editor's Note: From Fantasy Newsletter, January 1980 issue, we are advised that this author's new SF novel, THE BRATS, was published by William Kimber in October, and that another novel, THE PARTAKER, is to be published by Kimber in the spring of 1980, the latter about "vampires, not the undead, but an ancient race that walked the Earth long before man evolved." Also, that Zebra Books (U.S.) has just released THE DARK MAN, and that there is a new novel, KAMELLAR, "a parallel world fantasy set in a land where vampires rule and which culminates in a journey through a subterranean hell," which is as yet without a publisher. Another novel, partially completed, THE DOPPELGANGER. We also know that Mr. Chetwynd-Hayes has edited a 4th and 5th ARMADA MONSTER BOOK for Collins, and the 14th and 15th FONTANA BOOK OF GREAT GHOST STORIES.

SEE ALSO PAGE 76



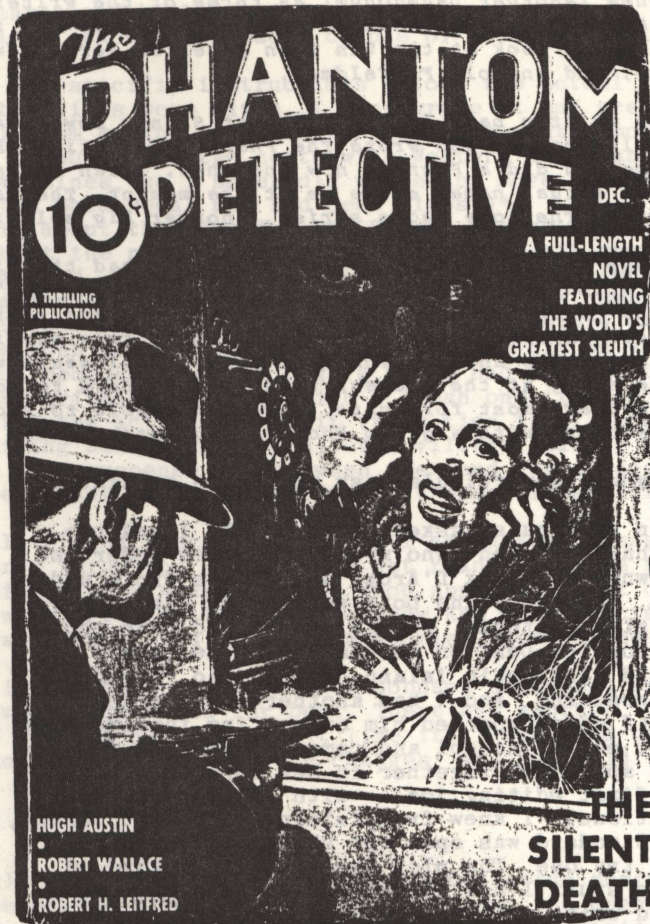
art by Alan White



RYERSON JOHNSON AND THE PHANTOM DETECTIVE

B Y

NICK CARR



PREFACE

RESEARCH, by many pulpologists, including Robert Sampson, Will Murray, and Tom Johnson, has told us that the epic adventures of The Spider were all based on his so-called 'Case-Notebook,' and transcribed by a man named Grant Stockbridge. We know for instance that G-8, the Master Spy recorded all of his World War One assignments in a 'Diary.' These eventually fell into the hands of Robert J. Hogan. The cases of Operator 5 were taken right from Intelligence files and shown to Curtis Steele. He also read personal accounts belonging to Diane Elliott and Tim Donovan, two individuals who were very close to Operator 5 during his long career. Maxwell Grant had access to the 'Private Annals' of The Shadow. A writer named Richard Foster was personally contacted by the Green Lama asking him if he was interested in preparing his 'Case Books' for publication.

Robert Wallace assembled the dering-do heroics of The Phantom Detective from his private 'Case-Book' notations. However, because of men like Harry Steeger, former President of Popular Publications, we now know that many of those author's names were fictitious, used by the publisher as a means of convenience in case the man became ill. If this happened the necessary materials were turned over to another writer who simply completed the story. Undoubtedly this had to be the case when in February of 1933, Thrilling Publications

FACING PAGE = "Mr. & Mrs. Lester Dent (and Friend)" by Frank Hamilton

were authorized by Richard Curtis Van Loan to release for sale the first in a long series of his adventures as The Phantom Detective. (The World's Greatest Sleuth). So before his final case appeared in the summer of 1953 a variety of individuals known as "Robert Wallace" saw that particular 'Case-Book.' But allow me to explore just a bit further.

In his book "Cheap Thrills," author Ron Goulart lists Robert Sidney Bowen, W. T. Ballard, and G. Wayman Jones (another pseudonym) as three of the writers. In "The Hero Pulp Index" of Weinberg and McKinstry, "The Phantom Detective series was the creation of A.L.Champion." Others who had a close look at the Van Loan material were: Edwin Burkholder, Norman Daniels, Jack D'Arcy, and Anatole F. Feldman.

In a letter to me written back in 1973, Robert Sidney Bowen said in part: "At the moment I can think of only one man who wrote The Phantom Detective, Norman Daniels. Most of the writers of that period did a Phantom now and then. I can remember what some of them looked like, but their actual names elude me at the moment. The same goes for those chaps who joined me in writing The Lone Eagle series, another big seller in those days."

Now we must add one more name on this list, a man I had the distinct pleasure of meeting at Pulpcon #7 in St.Louis, Missouri, Mr. Ryerson Johnson. He "ghosted" the novel titled "The Silent Death," December 1936. It was the forty-sixth (46th) Phantom story. We discussed with Ryerson on two separate occasions about this particular novel. Here for the first time is the results and I think most pulp connoisseurs will find his remarks very enlightening. The story at the present time is very hard to locate and those who do have it in their library are most fortunate. I was only able to secure a copy for review because of my connections with a group known as Pulpsters, Inc.

Question: Did anyone in particular ask you to do a Phantom story?

Answer: Nobody in particular asked me to do it. I had two close friends, Charley Green (who wrote sometimes under the name of T. V. Tawny, and Jack D'Arcy, who always wrote under the name of D. L. Champion, and both were doing Phantoms.) I was writing mostly westerns, but in 1935 I had done those two 'ghostings' for Les Dent on Doc Savage: "The Land of Always Night," and "Fantastic Island," which had veered me a bit away from westerns. And I had another close friend, Mort Weisinger. (I often coached him on writing fundamentals when he first got out of school and came to New York to write. We had an apartment together in New York City at the time he got his first editing job -- with Leo Margulies at Standard Publications). I knew from talking with Mort, Green, and D'Arcy that Standard was open for Phantom submissions, so I thought I'd try one. The plot was actually a kind of extension of some stuff I had dreamed up for another Doc which I never did write. Both booklengths required around four good tight 'escape scenes.'* I had worked up more than I needed for the Doc ghostings. So I started putting together a plot around them. I knew also that Phantom Detective went in big for the "closed room mystery." (Murder committed in a room from which there was apparently no exit -- there's the body; how did the killer get away? So I incorporated that in the story.

Question: What about story titles? I know from talking with Harry Steeger that titles are very important. So how did you come by the title of "The Silent Death?" **

Answer: I usually got a title somewhere along in the writing of the story. Sometimes you'd start with one of course. But more often than not, mine came somewhere in the process. "The Silent Killer" was the first thought, and then changed to "The Silent Death." I particularly liked the gimmick I used in that one" the villain smoking a cigar in which was embedded a spring mechanism that when he clamped down tight with the cigar between his jaws, motivated the release of the bullet. He just pointed the cigar close to the victim, aiming unflinchingly of course at the vulnerable eye or temple, and being a straight shot, (wouldn't he have been a hooraw in a western!) that salt pellet penetrated and dissolved, leaving no trace. They liked the bit about it being in a saline solution. Sounds no more more impressive and scientific than salt pellets." ***

* Note: Long before talking to Johnson, another pulpster, Manly Wade Wellman, verified a like situation in a letter to me on 7 July 1973. He said in part: "Certain things were s.o.p. with Better Publications. You were asked to come up with three critical situations. You were asked to come up with a book length story also."

** "All of the titles of my magazine were, of course, very carefully thought out and represented the theme of the magazine," Steeger added.

***Note: Saline is defined as "Salty; of the nature of salt; containing a salt or salts." (Source: American Illustrated Medical Dictionary, 22nd edition)



Question: How long did it take you to write the story?

Answer: As I recall I spent about three weeks writing the story. I never was a fast writer. I did two drafts on the long ones -- getting the first draft down as fast as I could -- the creative binge -- then doing a technical analytical rewrite, putting in stuff, taking out stuff, moving this here and that there, and in general prettying it up. Like strengthening the "plants" you had to have to make convincing the extraordinary happenings. They bought it a couple of months before the publication date. No changes were required.

Question: What about research and background?

Answer: No research required, except to read a couple of Phantom stories to get the pace and feel.

Question: Were you given any specific instructions before the actual writing began?

Answer: No editorial instructions were given. I just wrote it and presented it cold. I knew Leo Margulies pretty well from having sold him westerns. He wanted more, but he was paying around a cent a word and I could make two cents with Western Story and nearly that from Argosy and Short Story magazines, so I never did write any more. (Though later I did some mystery novels for Fawcett's Gold Medal and Red Seal lines.)*

Question: How did you come about the plot for The Silent Death?

Answer: How did I come about the plot? I don't know. You just sit down and start figuring and juggling the situations around -- get a provocative opening situation, a specific hero and villain, a conflict situation -- usually a "treasure" people are competing for, figure a few high spots in the story (minor climaxes on the way to the big story -- end climax), figure some escape scenes to use when you get to them -- and you're off on your horses. The cellophane escape scene I figured out because I smoked cigars and I had noticed that with an old cigar the cellophane wrapper was brittle, and that with a fresh one it wasn't. So I dreamed in the cigar factory and motivated the action toward it (this tied in of course to the cigars the villain smoked when machining his Silent Death), the villain sliding down on the old cellophane roll which broke. Made a good suspense moment when the good guy slides down on one -- that you afterwards acquainted the reader with the fact that it was a fresh roll of cellophane.

At this point I recall telling Ryerson that once I asked Ken Crossen (Richard Foster) this question: "What's the first thing you do when you get ready to write a story?" Ken thought for a moment, then with a twinkle in his eyes, said: "You apply the seat of your pants to the seat of your chair and go to work." You really have to know Ken to appreciate his dry sense of humor, which comes through not so much in his Green Lama stories, but in the adventures of Milo March.

It was at this point in our conversations when Johnson digressed back to Doc Savage: "I mentioned," he said, "the two titles I did for Dent. There was another, 'Motion Menace,' - I plotted it and wrote part of it, but Nanovic didn't like it. I was tied up with more profitable western story writing, so I never did make the changes, and Dent did it. I still have the outline somewhere."

RYERSON JOHNSON's single contribution to the Phantom Detective series was in keeping fully with that great tradition of the bloody pulps. Once you read the opening words: "No Flash of Gunpowder, No Sound of Doom -- Yet Fatal Wounds Appear as if by Magic! What Sinister Secret is the Motivating Force Behind this Grisly Series of Crimes?" You're hooked! The villain known as The Silent Death was a man described as "robed and hooded in black. The figure was awesome in its girth and looming height. The robe and hood could have been arranged that way for effect. The disguise could readily hide a small man as a large one." (p.55) He was totally without mercy. At one point when a gangster wanted out of the organization, the Silent Death readily agreed. Then the following happened: As before there was no sound. No movement from anyone anywhere in the room. But blood spouted from a tiny hole in Lunt's forehead. A spasmodic movement racked his frame. He sank down and died in the matter of five others who had gone before him. "Thus for cowards as well as failures -- the bulletless death," the mechanical voice vloodgeoned (p.58).

In addition to Richard Curtis Van Loan, of course, the author included three of the long running characters found in the series: Frank Havens, publisher of the Clarion newspaper, and the only person to know the dual identity of the Phantom; Steve Huston, Clarion reporter, who had assisted the Phantom in the past; Dr. Paul Bendix, who is seen now as a "Research Chemist" and portrayed accurately enough.

So in looking back now one wishes Mr. Johnson had written more Phantom novels because even despite his love for westerns, he had that "touch" for a whopping good yarn.

* Note: In our files is a note from Edward S. Aarons, author of the Fawcett God Medal series about CIA Agent Sam Durrell. Aarons mentions his association with the early pulps and of the rat race involved, producing stories that would sell for less than a cent per word. For a second look, read Frank Gruber's book, "The Pulp Jungle."

NOW perhaps might be a good time to clear up a few things about the novels and some other loose items of interest about this particular pulp hero. I've called on Pulpologist Robert Sampson now and again for aid. He has been looking at the Phantom rather closely off and on for some time. First of all the cover of "The Silent Death," which you find pictured elsewhere has absolutely nothing to do with the action inside. (This is a pet peeve of mine as I have always thought they should). The nine illustrations are typical of any Phantom story, mostly, and luckily for us, with scenes of action centering around the hero. The reader may have perused an article of mine in UNICORN, "Let's Face It," August 1979, Number 3, in which I wrote about disguises of Operator 5. There were some comments by Herman S. McGregor. In "The Silent Death," Ryerson Johnson has this to say on the subject: "It is a comparatively simple thing for a clever man to hide his identity by assuming a personality unfamiliar to his associates. It is an infinitely more involved matter for a man to assume the dynamic personality of someone well known to those he expects to deceive. In the latter case deception becomes a fine art involving make-up skill, fine histrionic ability, and a cold nerve equal to the task of interpreting the new character in any situation with the correct voice and manner shadings." (p.54). Interesting, Mr. Johnson!



Frank Havens



Steve Huston

Earlier we mentioned Steve Huston. He was eventually one of those who finally learned the Phantom's identity. It came about in the Spring 1952 novel, "The Doomed Millions." (The 165th story, just a few before the series end.) Huston had just been rescued by an undisguised Phantom, and the two are attempting to escape through the shadows and flying bullets:

Huston: Hay -- wait a minute. You're not the Phantom.

Van Loan: Yes, Steve, I am. You've finally learned the truth.

Huston: But Dick Van Loan. That -- that's -- I'm sorry. I know you're the Phantom from the way you're handling this. But I also know you're Van Loan, so you must be telling the truth. There was no attempt on Van Loan's part to deny this. He simply lapsed headlong into exposure.

The other individual who found Van Loan's secret was none other than Muriel Havens, the charming, dark-haired, intelligent daughter of Frank Havens. Although she had met the Phantom many times, she never recognized him or that familiar face of Van Loan under the artful lines and greases. "He tended," remarked Robert Sampson, "as the Phantom Detective to keep Muriel aloof from crime cases, but eventually she became a part-time, on call assistant. But when she finally worked out the Phantom identity, and noting no difference in feelings concluded that one was the other. The Phantom and Muriel are talking and she addressed him as Van. He accepts the name and continues talking until he realizes what transpired."

Here is one scene taken from "The Silent Killer," Winter 1952 issue, where the Phantom reveals himself and that identity which, as Pulpologist Robert Sampson said, "Had been most carefully kept in the dark for some hundred odd issues." (I believe that apparently Sampson felt that as new writers got hold of the series it seemed more and more obvious they had just possibly never read or even looked at any of the older Phantoms.) "Any knowledge of past exploits was simply lacking," Sampson added.

"You see," Muriel speaks, "I knew Richard Curtis Van Loan well. I know The Phantom equally well. But how could a girl fall in love with two men at the same time and have no doubt at all but that she really loved both of them? You had to be one person. I could sense it."

Sampson felt this as somewhat odd, considering most of the characters portrayed by the Phantom were in the moronic-thug-sleezy-failure category. Perhaps we had best leave things resting here. For the benefit of readers who might just be curious enough to find out how well Van Loan did really cover up his duel role, read "The Stones of Satan," March of 1943. There is a good interchange between Muriel and Van Loan at a cocktail party given by Frank Havens.

EPILOGUE

WE probably digressed from the original concept of this article, but one thing is for sure -- despite the fact many pulpologists feel this was an "uneven series" where the central characters emerged with little believability, one of the brighter spots was Ryerson Johnson's contribution. We are glad he took those three weeks away back then to check out that Phantom Detective's bulging case-book!



ALIAS BIG BAD JOHN

BY DAFYDD NEAL DYAR

Probably every Doc Savage fan (or fan of any of the hero pulps, for that matter) wonders at one time or another what became of their hero after the series was discontinued in 1949. What fantastic adventures, unrecorded and unknown, might Doc and his five stalwart aides have been faced with during the turmoil of the Fifties and Sixties and Seventies? Where are they today, and what have they been up to the past three decades?

We can only speculate, but therein lies half the fun. The other half is in finding evidence, however slight, to support our speculations. I have been carrying out a two-fold research project these past five years, working on the assumption that Doc and Company were real people who chose to hide behind fictional identities. Phase One consists of relating events and descriptions from the series to actual historical realities. Phase Two, which has resulted in this article, consists of searching historical records of the past thirty years for signs of people fitting the descriptions of Doc and his men (or woman, in Pat Savage's case).

In this particular instance, I use the term "record" in the literal sense, for the description of people and events comes from an old phonographic recording: Jimmy Dean's The Ballad of Big, Bad John (1962). It is my contention that this song commemorates the heroic end of Doc Savage's friend and aide, Colonel John "Renny" Renwick.

Coal mining has always been a difficult and hazardous profession even under the best of circumstances. Conditions became worse during the Depression, and by the mid-1950's were hellishly harsh. The mining companies virtually owned entire towns, with the miners held in what amounted to slavery. They were paid minimal wages which were barely enough to meet the high cost of necessities purchased from the Company Store.

If conditions above ground were bad, those below ground were infinitely worse. Insufficient ventilation, minimal shoring of tunnels and inflated quotas that forced the miners to extend themselves beyond safe limits made for a situation that invited disaster. Cave-ins, flooded tunnels and coal-gas fires and explosions were common occurrences.

In order to enact changes, the government would have to acquire indisputable first-hand evidence of profiteering and unsafe practices. Who better to carry out a clandestine investigation of mine conditions than an ace engineer such as Renny?

Every morning at the mine you'd see him arrive
He stood six foot six and weighed two forty five
Kinda broad at the shoulder and narrow at the hip
And everybody knew you didn't give no lip
To Big John --- Big, Bad John !

Renny actually stood six foot four and weighed two fifty, but that doesn't fit the cadence of the song. It might not be Renny at all; in fact, the measurements given correspond more closely to Doc than Renny. But Doc rarely intimidated others with his size, especially when he was working undercover and keeping a low profile. Renny couldn't help but intimidate, with his roaring voice and dour, puritanical face. The use of the personal name "John" is only the clincher.

Nobody seemed to know where John called home
He just drifted into town and stayed all alone
He didn't say much, he kinda quiet and shy
And if you spoke at all you just said "Hi!"
To Big John --- Big, Bad John!

That would certainly fit with a man working undercover. Once again we get a picture of a laconic man of formidable size who inspired awe among those in whom he came in contact. The description fits both Renny and Doc himself, but again it's harder to see Doc in this context than the bull-voiced, big-fisted engineer. A man who punches panels out of oaken doors for play is more likely to unnerve his fellow man than even a giant of bronze like Doc.

Somebody said he came from New Orleans
Where he got in a fight over a Cajun queen
And a crashing blow from a huge right hand
Sent a Louisiana fella to the Promised Land
Big John --- Big, Bad John!

This is more like the Renny we know. The "huge right hand" certainly fits with Renny's gallon-pail-sized fists. It is also easy to see how Renny could have created the impression of a man who had recently fought over a woman. The dour, puritanical engineer was the confirmed misogynist of Doc's group, and the few times he did connect with a lady, it was always with the wrong number. Anyone who had seen one of his door-busting stunts could not doubt he was capable of killing a man with a single blow.

Then came the day at the bottom of the mine
When a timber cracked and men started dying
Miners started praying and hearts beat fast
And everybody thought they'd breathed their last
Except John

Through the dust and smoke of this man-made hell
Walked a giant of a man that the miners knew well
Grabbed a sagging timber and gave out with a groan
And like a giant oak tree he just stood there alone
Big John -- Big, Bad John!

It is possible that someone found out who Big John really was and tried to arrange an "accident" which then got out of hand. More likely, though, is that Renny got caught by the law of averages. He'd come to gather evidence of slipshod mining practices and now fell victim to their inevitable end result.

More interesting still is his feat of supporting the ceiling beam barehanded. This requires much more than sheer physical strength, although that is a basic necessity. But nothing human, even under the influence of fear-induced "hysterical" strength, is capable of exerting enough pure muscular force. What is required is a profound knowledge of mine construction, leverage and pressure dynamics, to know exactly where to apply force to counteract collapse.

John Renwick would have known immediately where and how to do it.

With all of his strength he gave a mighty shove
And a miner yelled out, "There's a light up above!"
And twenty men scrambled from a would-be grave
Now there's only one left down there to save
Big John

With jacks and timbers they started back down
Then came that rumble 'way down in the ground
And as smoke and gas belched out of that mine
Everybody knew it was the end of the line
For Big John -- Big, Bad John!

It has been said that how a man dies sometimes overshadows the manner in which he lived. Had it not been for his last stand at the Alamo, few would remember Colonel Jim Bowie except collectors of exotic cutlery. It is ironic that Colonel John Renwick is remembered for everything except his final act, simply because no one knew his true identity.

It was the stuff from which legends are made, a modern-day Samson literally holding death at bay to save his fellows, at the cost of his own life. Although only one man was lost in Shaft #9 of the Shenandoah Mine on September 3rd, 1956, the manner of his passing helped tip the balance and bring about the mining reforms he had sought. Mission accomplished.

He was not alone in his fight for reforms. Although his true identity remained unknown to the general public, it provided a large lever for use in Congress. Only three years earlier, Renwick had co-developed the Nautilus atomic submarine. This fact was stressed by District Judge Theodore Marley Brooks in his confidential report to the investigating committee. He may also have drafted the reform bill.

Where were Doc and the other aides while all this was happening? As nearly as I've been able to determine, Doc Savage was researching a new type of radiation therapy after having been a silent partner in the development of the Salk vaccine a year earlier. Monk Mayfair was working on a new method of refining uranium reactor fuels. Johnny Littlejohn was collaborating with Jacques-Yves Cousteau in discovering new techniques in underwater archaeology. Long Tom Roberts was helping design the optical maser, now known as the laser. Patricia Savage was with the Peace Corps in Korea, working with refugee children.

Although Big John's true identity was kept secret, his deeds were not. Six years after the fact, Jimmy Dean's Ballad of Big, Bad John became the Number One Country song. And as related in the ballad, the miners themselves were not slack in paying a tribute of their own.

Now they never reopened that worthless pit
They just placed a marble stand in front of it
These few words are written on that stand:
"At the bottom of this mine lies a big, BIG man...
Big John!"

Good words, those; and true ones.

Rest in peace, Colonel John "Renny" Renwick...alias Big, Bad John.

* * * * *

THE REAL STEVE AUSTIN

BY SUE HAGEN, AND OPERATIVE 1701

This will be of interest as a follow-up on Albert Tonik's fine article in the December UNICORN; also note Dafydd Neal Dyar's letter in the Letters column of this issue.

The following is of interest to "\$6,000,000 Man" TV series fans. He is a man who had an accident in an early ancestor of the space shuttle and was supposedly rebuilt using mechanical devices that give him super human strength and great vision, allowing him to (among other things) chase automobiles on rough roads and read lips from far away (sounds somewhat like a revamped Doc).

A cross between the space shuttle and a jet hurtles across the sky, making its final landing approach. The pilot radios that something is wrong - a split second later it hits the ground at 200mph. When it finally comes to a rest, it is a pile of smoking wreckage.

"Col. Bruce Peterson, Astronaut. A man barely..." Wait a minute. Col. whi? Yes, Bruce Peterson is a real person, not fiction. If you read the credit at the end of "The \$6,000, 000 Man" you will notice that the film shown at the beginning of each episode is on loan from NASA, not a Hollywood special effect. And since the film is real, what about the pilot?

"It didn't really cost \$6,000,000 to put me back together after the crash, but it cost a batch, I can tell you!" Peterson has watched the show only occasionally, and can barely imagine that he lived through it all. The crash took place on May 10, 1963 with then 34 yr. old Bruce Peterson as pilot because the day before a different pilot had said that something was wrong with the controls and Peterson was picked to trouble-shoot. At 45,000 feet he was dropped in his experimental M2-F2 at 400mph from the wing of a B-52.

"It flew well through most of the flight, but near the end the winds picked up out of

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WHERE WAS MAPLE WHITE LAND?

BY DANA MARTIN BATORY

Maple White Land, the mythical setting of Sir Arthur Conan Doyle's The Lost World (1912), is as solidly ensconced in the Atlas of Famous Imaginary Places as More's Utopia, Swift's Lilliput, Carroll's Wonderland, Baum's Oz, and Hilton's Shangri-La. Did Maple White Land exist outside Doyle's imagination? And if it did -- where was it?



When Doyle began writing The Lost World in 1911 he faced an unique problem. Suppose somewhere dinosaurs did still exist. If so, where? He seized upon what was, and still is, one of the most mysterious regions on Earth -- the wild pristine bush country near the confluence of the Orinoco and Caroni Rivers where Venezuela, Guyana, and Brazil come together. It still can't be reached directly by road and no railroads exist. If you don't fly, then you must travel by foot or canoe. W. H. Hudson's classic romance Green Mansions (1904) was also set in this florid and almost impenetrable country of the Guiana Highlands.

But why South America? There must have existed something in the real world to give Doyle the basis for locating his tale here. One must search through time and space for real events and things to match those of Doyle's colorful novel. For one thing, South America has long been regarded as the home of strangeness -- an area on the frontier of knowledge. But co-ordination of available facts shows that South America's raw frontier was much in the British press during the early twentieth century.

Charles Goodyear's discovery of vulcanization in 1843 had given South America's floundering rubber industry the push it needed. In 1850, Manaus, Brazil, was a sleepy little city, but in 1854 things changed abruptly, the rubber boom hit. Natural rubber went from 3¢ to \$3 a pound. The port became a madhouse, dozens of steamers tied up to a new pier, the number of buildings doubled, and the population went from 3,000 to 100,000. Amazonians could sell as much as they could collect. It was an open market with no competition anywhere in the world and no where to go but up. Another boost came in 1888 when John Boyd Dunlop developed the pneumatic tube. Millions were being made. In 1896 rubber millionaires erected a magnificent marble opera house and imported actors along with the finest in European fashions, wines and furniture. By 1910 Brazil accounted for 88% of the world's output of rubber. But the balloon burst after 1912 when Asian rubber plantations wiped out the Amazon market.



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In 1906, British Lt. Colonel Percy H. Fawcett (1867-1925?) was nominated by the Royal Geographic Society on behalf of Bolivia to undertake the surveying of the disputed mutual boundaries of Peru, Bolivia, and Brazil. War was on the point of breaking out among the three over the rich rubber territory. His great three year adventure led to a request by the President of Bolivia in 1909 that he undertake a similar four-year mission to settle the whole Peruvian boundary question. Fawcett retired from the army to do so since he couldn't obtain another leave and entered the jungles again. Besides, there was another reason.

The fabled treasure cities of Brazil have been a will-of-the-wisp since the days of the conquistadors, who wandered the length and breadth of South America seeking the elusive El Dorado. Fawcett firmly believed there were lost cities in the jungles and any opportunity to look for these was welcomed. The quest for these cities cost him his life.

Anthropologist-mystic-jungle explorer General Candido Mariano de Silva Rondon born on the Matto Grosso frontier in 1866, reversed the accepted method of treating native Indians and championed their cause, something the altruistic Doyle could always identify with. Between 1905 and 1910 he led a movement which made Brazil a model to other nations in the protection of native inhabitants. The first serious effort to protect and aid the Indians was mounted with Rondon's founding of the Indian Protective Service in 1910, with the motto -- "Die if you must, but never shoot an Indian." A slogan he and his devoted body of men lived and sometimes died by.

At the turn of the century, the valley of the Putumayo River, a 980 mile tributary of the Amazon, was the scene of unspeakable atrocities committed against Indian rubber collectors by a British owned company. Fifteen thousand Indians were massacred in seven years in the Putumayo rubber region of Peru. Sir Roger David Casement's (1864-1916) investigation on behalf of the British Government brought him to fame in 1911. His official report was finally published in 1912 after diplomatical delays but the results had been known since 1911, particularly by anyone like Doyle who had been in constant touch with him. Casement and Doyle had worked together previously in 1909 publicizing and eventually ending the similar atrocities in the Belgian Congo.

As a point of interest, one of the main characters from The Lost World, Lord John Roxton, took a more practical approach and waged a successful war upon the slavers along the Putumayo. In fact, the character (name and attitude) was based on General Rondon.

This is only a partial list of ingreditents. It can't be emphasized too much that Doyle was a voluminous reader on all subjects with a fantastic memory for myriad details. Like any modern writer he wove together incidents from other stories and from real life to make his narrative, in fact, he had a flair amounting to genius for adapting. Any or all of the above news items could have been the subliminal influence for his idea. Doyle had a habit of building his novels and stories upon real foundations. He was also a romantic whose curiosity about the world was omnivorous. A writer with a busy brain full of knowledge.

Doyle put his story in a context of reality by basing his conception of an isolated prehistoric plateau on the celebrated flat-topped Mount Roraima in the Pacaraima Sierras in western Guyana (formerly British Guiana) almost exactly where the boundaries of Brazil, Guyana, and Venezuela intersect. This chain of flat-topped mountains stretched southward from the Cuyuni River to within 30 miles above the mouth of the Ireng River, and eastward to the Essequibo River, right across the former British colony as far as the Courantyne River. These highlands rise in a succession of terraces and broad plateaus, with steep or even sheer sandstone escarpments, averaging about 3,500 feet.

The range culminates in Mt. Roraima, 9 miles long and 3 miles wide (area 12 square miles) reaching some 8,635 feet (highest point 9,219 feet). The last 2,000 feet rise as a perpendicular wall of red, glassy sandstone, springing out of the wild and picturesque jungle-clad slopes below. Jungle explorer Henry Edward Crampton in "Kaiteur and Roraima" (National Geographic Magazine September 1920) described it as a "vast battlement constructed by titantic Nature."

Over the eastern rim of Mt. Roraima the waters from innumerable silvery falls (one almost 2,000 feet high) flow into the rivers of Guyana, southward they enter the branches of the Amazon, while on the southwest they run into the wide-circling tributaries of the Orinoco.

The region about Mt. Roraima is of great geological age and long noted for the antiquity of its fauna and flora. From this place originated many of the living forms of the Antilles and of southern North America when the northward retreat of the ice-sheets formed during the Glacial Period permitted the establishment of climatic conditions favorable for species of the hot and temperate regions.

Mt. Roraima was considered inaccessible until December 1884, when Sir Everard Ferdinand im Thurn and his companion Mr. Perkins discovered a series of oblique ledges on the southwest face, the only practical ascent to the summit. Likewise, Doyle's Maple White Land was climbed by the fictitious Maple White and James Colver in circa 1904.

Mt. Roraima was briefly described in C. H. Eigenmann's "Notes From a Naturalist's Experiences in British Guiana" (National Geographic Magazine September 1911). We can't say for certain that Doyle read the article, but it's highly probable.

Most scholars agree Mt. Roraima is the basis of Maple White Land, however, there is some difference in opinion -- some drastic. Bernard Heuvelmans hinted in his On The Track of Unknown Animals (1958) that he also placed the "lost world" in the southeastern portion of the Guiana Highlands. "There is one part of South America which is of special interest, since it is a perfect example of an almost inaccessible nature preserve. It lies in that corner of Venezuela which enclodes the sources of the Orinoco. There among the almost impenetrable jungles of the Gran Sabana, rise the mesas, vast limestone plateaux cut off from the rest of the world by sheer cliffs between 3,000 and 10,000 feet high. Some of these mesas are almost 20 miles long, great islands of thick vegetation about which nothing is known." It was here on Tepui Mesa (Devil's Mountain) in 1937 that Jimmy Angel discovered Angel Fall fifteen times higher than Niagara Falls.

The great jungle explorer Col. Fawcett indicated in Lost Trails, Lost Cities (1953) that Doyle's novel was based not on these mesas but on the very similar Ricardo Franco Hills about 1,250 miles farther south on the border of Brazil and eastern Bolivia. Running roughly north-south, they are between 1,000 and 5,000 feet high.

Explorer G. M. Dyott who led the Fawcett Relief Expedition into the Matto Grosso jungles in 1928 wrote in Man Hunting In The Jungles (1930). "I know of no part of South America about which so little authentic information is available as the Plan Alto of Brasil." Nearly 1,600 miles south of Mt. Roraima near the headwaters of the Xingu River, the highland region of Planalto de Mato Grosso (the Plateau of Brazil or Planalto Central) is chiefly in Minas Gerais and Sao Paulo States. "Fact and fable are so intimately interwoven that it is impossible to draw line of distinction between them. No matter which way the traveler turns for enlightenment he is confronted with such fantastic legends as gave rise to Conan Doyle's story of The Lost World. . . we passed many table-lands standing along and completely isolated from the surrounding country by the high cliffs which flanked them on all sides. These plateaus were flat on top and their steep sides pitched down vertically. It was within the realm of possibility that the summits of these still harbored strange varieties of animal life. Why shouldn't some antediluvian monster still thrive on such a place as well as on the Galapagos Islands in the Pacific?"

Doyle's complex combination of legends and news articles was successful. Scientists, in fact, were impressed by Doyle's accuracy in detailing the lost world and constructing the scientific principles supposedly making possible such a prehistoric environment. Doyle understood that the elaborate patina of scientific verisimilitude is de rigor for most science fiction writing. How lifelike his fossil world was may be judged by a letter he received from "technical" advisor Professor Edwin Ray Lankester in August 1912.

"You are perfectly splendid in your story of the "lost world" mountaintop. I feel proud to have a certain small share in its inception as you indicate by quoting the book on extinct animals in the start. It is just sufficiently conceivable to make it 'go' smoothly. I notice that you rightly withhold any intelligence from the big dinosaurs, and also acute smell from the ape-men."

The sense of reality and plausibility surrounding The Lost World had its repercussions. In the press for April 1, 1913, Doyle saw the following. "Sir Arthur Conan Doyle's stirring romance The Lost World has aroused the adventurous spirit of a party of Americans. A few days ago the yacht Delaware left Philadelphia and sailed away for the broad waters of the

DOC SAVAGE

THE DOC SAVAGE
STORY THAT WASN'T
BY DARYL S. HERRICK

The pulp magazine reader of 1946 must have thought that Doc Savage writer Kenneth Robeson was moonlighting for Ziff-Davis Publications' Mammoth Adventure when he read "The Crazy Indian" in the November issue. This yarn had characters almost exactly like those in the Doc Savage series, and it read like many of the Savage sagas. This William Bogart listed as author, the reader might have thought, must be a pseudonym of Robesons.

The reader was half right. Kenneth Robeson did write this story, but in this case Bogart is the real name and Robeson is the pseudonym. On the other hand, this story was a Doc Savage story disguised by a name-change to Rush Randall. Take an old Doc Savage story, throw in a few twists, and presto! you have a new story.

This is not new nor unethical practice to the pulp magazine field. Many of the Nick Carter novels around the turn of the century were reprints of stories written about other detectives with the hero's name changed to Nick Carter. Raymond Chandler formed his Philip Marlowe novels out of short stories featuring basically the same character under a different name. Producing pulp magazines was a business, and like any good businessman, William Bogart was getting the most out of his product,

At two different periods, Bogart wrote Doc Savage novels through a subcontract with the regular scripter Lester Dent. Between 1938 to 1940, Bogart wrote nine Doc Savage novels partially co-authored by Dent. In 1946 and 1947, Bogart co-authored two more with Dent and two on his own. He also served as an assistant editor on the Doc Savage Magazine for years prior to this.

In 1940, Bogart wrote "The Magic Forest" based on a plot outline supplied by Dent. Dent reused a gimmick from "The All-White Elf" where everyone is looking for an island named Isle Royal which turns out to be a boat by that name. In "The Magic Forest," the hunt is for the Hidden Forest in Alaska which is actually a boat by the same name. In "The Magic Forest," Renny Renwick and a Clarence Faulkner are kidnapped at an airport. Nome Dale contacts Doc Savage to help him find his father Homer Dale who has been taken by the same crew that got the first men. Added to this cast is Georgiana Lee, niece of Homer Dale.

Then Anderson Bullock is introduced as a business associate of Homer Dale. His son, Howard Dale, is kidnapped. Doc finds a totum pole that sends him out scouting after the Hidden Forest in Alaska. Doc out-muscles and out-wits the foes in his usual manner and denounces Nome Dale as the mastermind.

Briefly in "The Crazy Indian," Jordon Marsh is kidnapped at an airport. Lucky Williams contacts Rush Randall to help her find her uncle Clarence Hobart who has been taken by the same crew that got the first man. Then Judge English is introduced as a business associate of Clarence Hobart. His son, Howard English, is kidnapped. Rush Randall finds a hundred-year old Indian who sends him out scouting for the Crazy Indian in South America. In a Doc Savage-like manner, he out-muscles and out-wits the foes and denounces Clarence Hobart as the mastermind.

The two stories do sound a bit similar. In "The Magic Forest," the heroes look for a boat called the Hidden Forest, and in the Rush Randall story, the heroes are looking for another boat called the Crazy Indian. The latter is not a word-by-word reprint of the Doc Savage story, but it does reuse large sections of copy with only the names changed.

"Crazy Indian" appears in the third issue of Mammoth Adventure. Ray Palmer, who was editing this along with Amazing Stories, gave it less attention than any of the other stories on his "Editor's Page." He states only: "William G. Bogart has a long novellette in this issue entitled 'The Crazy Indian.' The title alone was enough to arouse our interest when Bogart brought the manuscript into us."

The first chapter opens with Mike, an Indian looking for Adventurers, Inc. that occupies an entire floor at number One Broadway. Then an attractive red-headed woman shows up looking for the same people. At the sight of her, Mike bolts and she is unable to catch him. Bogart, who was familiar with New England, borrowed the name of a large Boston department store for the central character in the second chapter. Jordon Marsh is introduced at La Guardia Airfield as a portly businessman. By the end of the chapter, he is kidnapped.

In the next chapter, Rush Randall's aides Buzz Casey and Deacon Dean, all partners in Adventurers, Inc. go to the airport to meet the recently kidnapped Jordon Marsh. Like Monk Mayfair, Bogart describes Buzz as "a short, wiry, hard-bitten character with lively, bright-blue eyes. His homely face was tanned the color of oak," but gives a different background than that of Doc's aide. "In turn, in his colorful career, he has been a tunnel sandhog, construction worker, and prospector."

Deacon is a mixture of Ham Brooks and Renny Renwick. At one point, he is portrayed as a "tall man with the gloomy face." Deacon also has a clothes fetish, or as Bogart put it, "Clothes were one of the things they argued about, for the Deacon dressed as somberly as his nickname implied. Dark suit, black tie, black hat suited his gloomy features."

When Marsh does not return, the pair return to the headquarters of Adventurers, Inc. where they find the red-headed woman waiting. The woman, who is introduced as Lucky Williams, meets Rush Randall and asks for the help of his organization. To get Randall (and the reader) interested, she states that the Indian Mike who outran her in Chapter One is a hundred years old.

Although Rush Randall is not as emotionless as the Man of Bronze, he does give a stoical appearance. "He was blond, probably close to forty, and he appeared to be a person of very sound muscles. He had pale gray eyes that searched through one. His lips were too thin and a little too stern. He looked like a man who did not smile enough."

In the fourth chapter, Lucky expands on her plea for help. Mike was staying in the apartment of Clarence Hobart, Lucky's uncle. Hobart brought Mike out of the South American jungle to discover the secret of his longevity, but now both have disappeared. Hobart had called in two colleagues, Jordan Marsh and Judge English, to help him on this project.

First, Lucky, Rush and his aides make a brief stop at Hobart's apartment where they find nothing disturbed. Then they contact Judge English whose son Howard is missing. Finally Rush discovers a statuette of an Indian that Lucky is hiding from him. In the next chapter Rush tries to meet with the Judge again, but English has left to meet with the gang that kidnapped his son Howard. Judge English is flown to an unknown destination where he sees his son and is shown something mysterious that scares him witless. Then he is returned by airplane and promptly sets out to find Rush Randall. In chapter six, the Judge is too shaken to deliver the ransom so a disguised Rush Randall goes instead. When faking unconsciousness, Rush figures out that he is being flown to South America. He also overhears that Howard English has been taken to some place called the Crazy Indian.

The gang with Rush has a long trek through the jungle to the Crazy Indian in the seventh chapter and make the Indian Mike carry Rush who is still deigning unconsciousness. Rush is discovered and he and Mike escape. Stranded in the jungle, Rush and Mike work their way to civilization. Chapter eight details Mike explaining his situation. Jordan Marsh discovered a hidden valley where Mike's tribe lives to a ripe old age living on certain herbs. Marsh in conjunction with Clarence Hobart and Judge English brought Mike to Florida to grow the herbs. Two weeks later when Rush reaches civilization, he wires his aides at Adventurers, Inc. instructing them to bring an airplane and Lucky Williams to South America, but Lucky has disappeared.

Buzz Casey and Deacon Dean attempt to find Lucky but turn up empty handed so they fly to South America without her. They spend most of chapter nine looking for the Crazy Indian which they now know to be a boat and when they find where it is supposed to be, it is not there. Meanwhile Lucky Williams turns up with a different boat. Chapter ten finds Lucky with her Indian guide Joe joining with Buzz and Deacon to find the Crazy Indian. On the way, they meet with opposition and Lucky and Joe are taken prisoner. Without the guide Joe, Buzz and Deacon find themselves lost.

The main force of chapter eleven shifts to Rush and Mike tracking the aides but finds Joe and Lucky canoeing to the plane brought down by Buzz and Deacon, which starts shooting at Lucky and Joe. Rush overpowers the assailant who turns out to be Howard English.

Explanations are presented in the twelfth chapter as Howard English states that he escaped from the gang and thought that Lucky and Joe were gang members coming to recapture him, and meanwhile Lucky explains that she and Joe escaped and fled to the plane. Rush hunts for his men but cannot reach them. The group continues on in search of the Crazy Indian and finds an apparently deserted boat instead. The group finds they are wrong about the boat as someone opens fire on them.

In chapter thirteen, Rush provides a smoke bomb to cover English, Mike and himself enough to get back to the plane. Lucky and Joe take off and the gang does likewise. Rush starts out in another direction to find his lost aides and protect them from danger that he has been previously unaware of.

The story is wrapped up in the final chapter after Buzz and Deacon, afloat on a raft, find the Crazy Indian and in their attempt to escape guns fired from the boat, they become marooned on an island where the boat cannot reach them. Meanwhile, Rush, in an airplane after locating his aides, is shot down by the kidnappers. Deacon and Buzz meet Mike who was with Rush in the plane and all three are captured by the people on the Crazy Indian, where Lucky Williams is also captive. Rush, with members of Mike's tribe, overrun the boat, freeing the prisoners and exposing Clarence Hobart as the mastermind.

That is the Doc Savage novel that wasn't. It is not much of a story, either. The plot becomes an excuse to end a chapter following a kidnapping or shooting.

The yarn was so quickly thrown together that twice the name Doc was used instead of substituting Rush, and likewise Buzz was called Monk two times. This tale is a novelty. It is an excellent example of fugarity in the pulp field. It is not a classic in adventure fiction. The story does not end there. At the time this story must have been submitted to Mammoth Adventure, Bogart had begun to write his second period of Doc Savage stories. "The Crazy Indian" borrowed from a Doc Savage story and a Doc Savage novel borrowed from "The Crazy Indian."

"The Death Lady" which was submitted to Street and Smith Publications in late July 1946 must have been written soon after "The Crazy Indian" and this novel, one of the few written solely by Bogart, reuses ideas from the latter. The surname English is used again for a character named Mary English. (Did you notice that the two Howards from "Crazy Indian" and "Magic Forest" play the same roles plus the first name Clarence in both yarns?) There is also another Uncle and niece team named Gloria Halliday and Happy Halliday.

In "The Death Lady," which appeared in the February 1947 issue of Doc Savage Magazine, the hero goes out looking for the captured niece instead of the uncle. An Indian leads them to South America where the mystery is cleared up. In a scene very much like the one with Buzz and Deacon on the island, Monk Mayfair and Mary English become stranded by a body of water.

Acknowledgement: This article could be credited as being co-authored by Will Murray. Not only does it use facts from Will's article "The Secret Kenneth Robeson" from the second issue of his journal Duende which are spread throughout this text too often to footnote, but much of the article is drawn from information traded between he and I in private conversations. I am very much indebted for his help and express my thanks !

BOOKS OF BRONZE

A BRIEF BIBLIOGRAPHIC ESSAY ON DOC SAVAGE

BY

LINK HULLAR

DOC SAVAGE

In the past few years there have been many books and articles on Doc Savage. While this essay does not pretend to be a complete bibliographic essay on all of these materials, I hope that it will provide a useful reference to some of the better or more important of these works. Hopefully the brief review provided with each of the works cited will accomplish a twofold purpose: (1) to introduce the newcomer to pulp fandom to some of the important works on one of the most significant figures in pulps, and (2) to refresh the memory of some of the older fans who may have forgotten or overlooked some of these works.

One book which every Doc Savage fan must come to terms with in some fashion is Doc Savage: His Apocalyptic Life by Philip Jose Farmer. This work was published in hardback by Doubleday in 1973 and later by Bantam in paperback in 1975. It can be a fun book to read and is well worth any fan's time and money. Interesting details and large doses of information on the series are provided for the reader in entertaining prose but herein lies the difficulty. While the book is useful and entertaining, the reader cannot take Farmer too seriously as a pulp researcher and scholar. The book appears to have been a rush job for the popular author and lacks the careful attention to detail that we will find in other works to be considered later. In spite of minor flaws and Farmer's useless and unamusing attempts to prove that Doc Savage was a real person, this is a very good book, highly recommended to the newcomer.

Probably the best book on Doc is the collection of articles and essays titled The Man Behind Doc Savage published by Robert Weinberg in 1974. Included in this gem of a booklet (127 pages) are articles by Will Murray, Bob Weinberg, Bob Sampson, Phil Farmer, an article and two stories by Lester Dent, and many cover reproductions. This work is a must for Doc and pulp fans. It is out of print at this time but copies turn up for sale frequently in advertising journals such as The Unicorn, Xenophile, and The Buyer's Guide to Comic Fandom. Some of Dent's non-Doc work is examined by Bob Sampson while Will Murray covers various aspects of Doc's career. Some of the titles are: "The Bronze Genius"-"The Argosy Novels"-"Doc at War" - "After the Bronze Man" - and "The Lure of the Lost". The two short stories involve two of Dent's other series characters Lee Nace and Click Rush. The cover reproductions are excellent and all of this is topped off with the incomparable artwork of Frank Hamilton. This is one book that deserves to be read and re-read many times.

The variety of articles by Will Murray are among the best in pulp research today and so far the finest of his work has been done on Doc Savage (although we are all looking forward to his Duende's History of the Shadow Magazine). The first two issues of his pulp journal Duende are still available from Odyssey Publications and certainly worth the money (#1 is \$1.50 and #2 is \$2.00 I think). The first issue contains a look at Dent's other creations and at Dent himself titled "Dent's Detectives." How much do you know or remember about Lynn Lash, Foster Fade, Oscar Sail, Lee Nace, Click Rush, and others? Will Murray provides interesting facts and insights into Dent and his creations. Also included in this first issue is a Thunder Jim Wade checklist and an interview with Shadow cover artist Graves Gladney. The second issue only gets better, the lead article is titled "The Secret Kenneth Robeson's" and it is the definitive study of the various authors of the Doc Savage series. The Duende Doc Savage Checklist and an interview with Walter Gibson are also included in this edition of the fine pulp journal. The wealth of information provided in these two issues could become tedious if not for the skill of author and editor Will Murray - his writing is always interesting and enjoyable. More of Will's work will be touched upon later but before moving on I must also recommend a booklet by Will titled Doc Savage: Reflections in Bronze (also available from Odyssey for \$1.25)- this booklet contains two of Will's earliest pieces (originally published in The Doc Savage Reader) "Reflections in a Flake-gold eye" and "The Girl Who Loved Doc Savage."

These works are speculative in nature; informative and good fun. The booklet also includes a brief piece by Frank Hamilton, artwork by Hamilton, and cover reproductions. The price of these items from Odyssey makes them too good to pass up - - they would be a bargain at twice the cost.

By now all Doc Savage fans must be aware of the Doc Savage Club Reader, the marvelous fanzine published by Frank Lewandowski. DSCR has improved with each issue and contains a wide variety of articles, artwork, ads, and other features. Such familiar names as Will Murray and Nick Carr turn up in these pages along with others, not so well known, such as yours truly. DSCR has opened its pages to many newcomers and is the forum many Doc fans have been searching for. Articles in the past have included "The Resurrection of In Hell, Madonna" by Will Murray (DSCR #5), "The Flying Spy - Additional Comments" by Nick Carr, "The Horrible Hunchbacks" by Will Murray, and "The Pulp and American History" by Link Hullar (DSCR #6) and "Chronology of the Man of Bronze" by Albert Tonik, "The Girl Who Loved Monk Mayfair" by Will Murray, and "Doc Savage and the Great Depression" by Link Hullar (DSCR #7). This fanzine is indispensable to the Doc Savage reader - while the articles are not the intensively researched work one will find in Duende, the 'zine's more general appeal provides the reader with news and information in a light-hearted and enjoyable fashion.

The Doc Savage fan might also keep his or her eyes open for various fanzines and magazines of the past which have had articles and features on Doc Savage. Xenophile has had many such articles. A miscellaneous list of other publications would include the following: The Doc Savage Reader a rather poorly produced but interesting fanzine from the early seventies; worth looking into. Doc Savage and Assoc., a one shot fanzine of little consequence except for a nice interview with Doc cover artist Jim Bama; this one is fun but nothing new. Whizzard #4 has an article on Doc by Kenn Thomas - again nothing to go out of your way for but if you are a completist check it out. Tangent #2 has a Bob Sampson piece titled "Dinosaur" - this one is about the three Doc adventures which involve pre-historic creatures = The Land of Terror, The Other World, and The Time Terror. This article is worth a good reading - well written and researched as one would expect from Bob Sampson. Other items worthy of mention include: Comixscene #1 (Mediascene) "Doc Savage Issue!", Mediascene #9 "All Hero Issue!", Steranko's History of the Comics, Vol. 1, The Pulp by Tony Goodstone, and An Informal History of the Pulp Magazine by Ron Goulart (Ace Books, 1972). If a real newcomer to the world of Doc Savage you might especially enjoy some of the features which appeared in the Marvel Black and White Magazine size comic Doc Savage. Interviews with George Pal, Ron Ely, Mrs. Lester Dent, and articles by Bob Sampson are among the contents of this comic (an article in itself).

I hope that this essay has introduced you to some new sources of information on the Man of Bronze or brought back some fond memories of past readings, maybe you will want to get out one of these books or articles and read it again - most of them deserve another outing. In any event, these are not all of the works on Doc Savage just my selection - there are many more "Books of Bronze" from past years and hopefully many left for the future.

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THE REAL STEVE AUSTIN (Continued from page 15)

the west...I noticed that something didn't feel right...the nose slid out to one side... I was coming down at 15,000 feet per minute (and only 17,000 feet up by now). Then I saw that my rescue helicopter was hovering right in front of me, about 25 feet off the ground.. I tried to get under...to land...I thought I was...five feet off the ground, so I put the landing gear down. The gear door caught on the dry lake bed. The thing rolled and pitched, and the whole glass nose came up and hit me in the face. That's the last thing I remember.

After hitting the ground, it flipped over, sliding across the ground at 200mph with the pilots face and eye on the ground. The right side of his face had to be rebuilt by plastic surgery, nose and lip re-attached, eyebrow and eyelid rebuilt. Ironically, one eye was lost not due to the accident and delicate surgery that followed on it, but to a disease from the hospital. He got so much penicillin that he is still allergic to it and got hepatitis from a blood transfusion. He was in and out of the operating room for 18 months following the accident.

While the pilot was being rebuilt, so was his wingless plane. It was then tested on the ground (in a wind tunnel), a third fin added, but the M2-F3 was eventually given to the Smithsonian Institute (who already had the twenty foot model space ship used in the STAR TREK TV series on exhibit with various other space vehicles and airplanes), the M2 program was retired.

Continued on page 39

FADING SHADOWS

LADY X!

BY TOM JOHNSON

During my research into the Secret Agent "X" series, several years ago, for a future PULP CLASSIC book for Robert Weinberg, I found that one of the most fascinating aspects of the series were the fantastic female characters involved in the plots. This is doubly true for the "vamps" created by the pen of G. T. Fleming-Roberts. All of these women are featured in the PULP CLASSIC, but as the length of the book was limited, I did not go into great detail about any individual female character. But, instead, I have expanded the information into several articles, three of which have previously been submitted to the Doc Savage Club Reader... "The Leopard Lady," "Madam Death," and, "Erika, the Daughter of Satan," which will be featured in up-coming issues of that fanzine. However, I have saved one of my favorites for The Unicorn !

She was Vina Trumaine, the woman who wanted to be Secret Agent "X". She was a very beautiful woman whose poise was perfection. Slightly above average height, her black hair had the same silken sheen as the simple, black gown she wore. A short cape of dark fur was the perfect setting for her cameolike features. Eyes of brilliant green had a ruthless glint in them that spoke of intrigue. She was dangerously beautiful! With a musical voice and an alluring smile, she captivated many men, Secret Agent "X" among them!

We were told that Vina Trumaine was a widow, recently arrived from Europe. But whatever she was, a free-lance spy or an adventuress, she loved excitement, and was a great admirer of the Agent. And Agent "X" was not immune to her charms!

Another of the fantastic female characters created by the pen of G. T. Fleming-Roberts, Vina Trumaine appeared in the October 1936 issue of the Secret Agent "X" magazine titled "Horror's Handclasp." She was actually the fore-runner of Charlotta, the woman who fell in love with Harvey Bates in the story titled "City of Madness," December 1936. The two women were of the same mold -- international intrigue, spying and adventure hung in their background. They were surrounded by an air of mystery. Whereas Charlotta wanted her man, Harvey Bates, Vina Trumaine wanted something else...she wanted to be Secret Agent "X" and she obtained this roll for a few brief minutes:

The death-touch. To elude it meant a blast from Vost's shotgun. Surely possible death from the gun was preferable to standing there. X was weighing his chances, nerving himself for a spring at Vost -- a leap that might well land him into eternity. Then a crisp, high-pitched voice cried: "Drop that gun! You're covered!"

Vost swung halfway around. His shotgun struck the floor, roared, tore plaster from the wall. Vost raised his hands.



Standing in the door of the laboratory was a slim, boyish figure -- a very young man in evening clothes and a silk hat. His features were completely covered by a mask of black silk. His small, white hands clenched two heavy-caliber Colt automatics. One of the guns cracked. It was an untrained shot that kicked the gun nearly out of the young man's hand. With a howl of terror, the two mummymen plunged through the rear door. But the others stood like statues.

Silk Mask nodded his top-hatted head slightly at Arden. "Get the Bastion Ray, Fury. You have exactly two minutes to hand it over to me if you don't want to get shot."

"Who - who are you?" stammered Dr. Arden.

"I am Secret Agent X," said the Silk Mask haughtily.

Vina Trumaine was not really an evil woman. Her desire for excitement caused her path to cross that of Agent "X". True, she was probably involved in the case an an international spy, attempting to steal a secret weapon for a foreign government. She even succeeded in stealing the weapon, but it was stolen from her in turn. At the end she knew she had lost her battle with the man she so admired, but she knew how to lose as well as win, and this she did gracefully:

Out across the Sound came the scream of a siren on a police launch. Vina Trumaine drew a long breath. Her green eyes met those of Agent X.

X smiled slightly. "What will you do now?"

"I was about to ask what you would do with me."

X shook his head. "I don't arrest people. I've nothing against you. As a matter of fact, I think you saved my life that night in Arden's laboratory. You have played a dangerous game. I suppose you always will."

"A dangerous game," the woman whispered. "And this time I have been badly beaten. And in so many ways." She extended her hand to the Agent, stooped quickly, and kissed Betty's forehead. "But no one," she added as she went through the door, "can say I am a poor loser."

Yes, Vina Trumaine admired Secret Agent "X", and wanted to be like him. Not only did she impersonate him, but she also left his calling card at one scene -- an "X" drawn upon the wall, which even surprised the Agent himself. She was a fantastic character, but like most of the females that crossed the path of Agent "X", she was only to make the one appearance in the stories. But, as previously mentioned, when Fleming-Roberts created a fitting companion for the Agent's right hand man, Harvey Bates, it was the woman Charlotta that made her debut. And Charlotta was patterned after Vina Trumaine, the woman who wanted to be Secret Agent "X".

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THE BIBLIOPHILE -- SOONER OR LATER (Continued from page 35)

I have avoided mentioning the better known editions from Farrar, Bantam, Viking, Pyramid, and various book clubs, but let me assure you that they are all editions you must purchase sooner or later -- the smart ones sooner, the dumb ones later.

If I may paraphrase Arlo Guthrie, I have been talking 18 minutes and I could go on another 18 -- I'm not proud --- or tired. I'd like to tell you about Stout's mysteries that do not concern Nero Wolfe; I'd like to tell you about his other novels and short stories; I'd like to tell you about pastiches and references; I'd like to tell you a black mountain of stories about buying or trying to buy for my collection books, magazines, films, tapes, ephemera.

May I close by reminding you that you too will be, if you're not already, a bibliophile and a completist -- sooner or later.

* * * * *

THE INCINERATOR

REVIEWS BY W. PAUL GANLEY

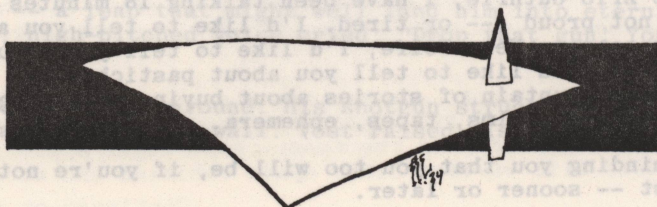
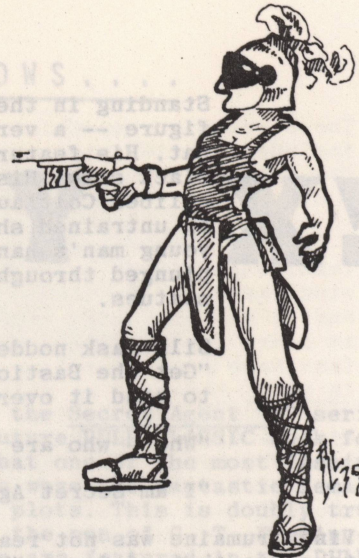
I'll be happy to review anything that is sent to me, with the single exception that items without value (in my opinion) will simply be ignored. W. Paul Ganley, P. O. Box 35, Amherst Branch, Buffalo, N.Y. 14226

THE PHILOSOPHER'S STONE, by Colin Wilson, Wingbow Press, 2940 Seventh St., Berkeley, California 94710. Quality paperback, 268 pp., \$4.95. It was a pleasure to receive this new paper cover edition of **THE PHILOSOPHER'S STONE**, and my third reading of this novel was at least as entertaining as my first in its original hardback printing.

The book is billed as a variation on a theme by Lovecraft. Let us therefore make some needed comments on the whole concept of writing Lovecraftian tales. This is a very popular pastime not only among amateurs and semi-pro writers (myself included) but among some professional writers. There seems to me to be at least three distinct categories of Lovecraftian tales, although perhaps not all of us would agree on which category a particular example might fit into. Category #1 is the imitation. How many times has **THE CALL OF CTHULHU** been written over again? More than you think. As editor of the little magazine **WEIRDBOOK** I reject many such manuscripts every year. When written by neophytes they are almost uniformly bad. A "pro," however, can usually make something out of any plot, no matter how outworn, so there are many entertaining stories in this category, by such notables as Kuttner, Howard, Derleth, Lumley, Campbell, etc. Perhaps the name of the God has been changed; perhaps the protagonist reacts in different ways (Lovecraft's have a habit of fainting, whereas Howard's have a tendency to get out the trusty broadsword and take a whack at anything foolish enough to be in the vicinity); but the old Cthulhu plot still shows between the lines. Category #2 is what I think of as the "Laban Shrewsbury Rides Again" story -- a kind of wild west thriller with the Elder Gods and Men as the good guys and the Old Ones as the Injuns. Here, by superior cleverness, luck, or magic, or a combination of all three, the fellows in the white hats with their star-stones cut the Old Ones down to size. These tales still contain thrills of horror, even "Cosmic Horror," combined with a sense of science-fiction adventure. True, they seem to me to be the antithesis of a real "Lovecraftian" tale, even though the cast of characters is about the same. For the real Lovecraftian story generally depicts man as insignificant in the scheme of things -- as worthy as a random parasite on the face of the dustmote we call the earth -- and it is quite often this realization, combined with the feeling of helplessness it engenders in the face of the unknown powers of the eldritch beings who really matter in the universe, that adds to the feeling of horror in a true Lovecraftian tale. Nevertheless, category #2 should not be dismissed as heresy, for it is a legitimate direction to take in building on the work of Lovecraft, and it has been done well by such notables as August Derleth and Brian Lumley. I enjoy their stories even though they have not followed what I think of as Lovecraft's intent; even cut down to size there is plenty of terror left in these modern conceptions of the Old Ones. Category #3 is not so well defined, because of its very nature, and may be described as what Lovecraft might have written today if he had been reincarnated with all his intellectual and artistic powers. Lovecraft himself fits into no simple mold, but he can be described best as an innovator. He has followed others, such as Poe, in many stories; but in others he has led the way. Alive today, he would still be leading the way. One writer who very definitely fits into this category is Colin Wilson.

You thought I'd never get around to the book review, didn't you?

Wilson is a brilliant, highly independent person, original and creative, at least in this



art by Alan White

field (contrary to the amusing footnote on page 5 of the book). His prose is not as difficult to read as Lovecraft's is said to be, but it isn't pulp-magazine style either. In his own way, Wilson is also hard to read, especially if you are expecting action and suspense, with a new monster on every page. But, like Lovecraft's works, the effort is worth while. I do not think any effort is required in either case, but many folks will. So be warned not to read THE PHILOSOPHER'S STONE when there are many distractions about.

For me, this story is divided into three distinct parts, not coterminous with the author's own division. The first part is the autobiography of a young scholarly man who thinks long and deeply about many phases of art and science. In this part nothing weird occurs. It might well be an autobiography of Wilson himself, or perhaps a kind of wish-fulfillment. ...he might like to have had this sort of life in his early years. Somewhere around page 50 (the change-over is slow) it turns into a kind of gentle science-fiction. The protagonist, Howard Lester, becomes interested in brain research, after a long, involved, very scholarly discussion (interspersed with the autobiographical portion) of philosophy and science and art. He has become convinced man need not age or die, and he believes he has found a correlation between intellectual achievement and life span. To follow this up he enters into brain research in collaboration with a new friend, Littleway. Gradually the purely philosophical and scientific flavor of the story merges into mild science-fiction, with the discovery of a type of metallic impurity, an alloy, that can be introduced into one's brain with amazing consequences. The result is not unlike the effect of "doping" germanium with an impurity like aluminum -- conduction processes change; and in the brains of Lester and Littleway a continuous evolution begins after they operate on themselves with the help of a brain surgeon. Anyone who takes the trouble to read about the incredible work being done on the structure and function of the human brain, particularly during the past five years, cannot help but wonder which is really science fiction -- THE PHILOSOPHER'S STONE or the story of modern brain research. Frankly, THE PHILOSOPHER'S STONE is almost more believable than the new things being discovered about the human brain, with its hologram-like memory system, its marvelous synapse-bridging molecules, its creation of biochemical messengers and memory storage molecules, and other even more unbelievable discoveries with still others to come. Here in many ways, science has overtaken science-fiction in just a few short years. From this viewpoint, Wilson's miraculous alloy almost looks stodgy and not a bit science-fictionish at all.

The second part of the book deals with the development of Lester and Littleway in a mental sense. It is not easy for a writer to depict with verisimilitude the mental development of a super-genius. Van Vogt and Heinlein have tried it and succeeded at least partially. Wilson does a magnificent job, a very convincing one, in spite of -- perhaps because of -- his attention to close detail. One might almost think that Colin Wilson has had the brain operation, is a super-genius himself. This mental development includes such powers as limited telepathy and the ability to see into the past, often with the aid of an object from the era in question or a picture thereof (psychometry). It also includes rather high intellectual attainments, such as the ability to learn a language in three weeks and to make translations of ancient Mayan script after only a relatively short effort. These developments are believable and natural, in the story, and it does not really feel like science fiction.

Finally the story moves into its third phase with the introduction of an ancient statue, presumably from the Hittite era, but actually at least 15 times older. Lester and Littleway are amazed, but they have other things on their minds and pay little attention to this anomaly. (The experienced reader knows better, though.) Slowly they become interested in the distant past and what happens to mankind in that far off era. They discover Lovecraft, quest after the Necronomicon or a reasonable facsimile, and eventually realize the truth; who Cthulhu really was, what the Old Ones really were, what actually caused their destruction and why they are sleeping under the earth, and what to do about it. There is a solution to the problem of mankind, but the book ends on an uncertain note; can the solution be implemented? Time will tell.

There is horror here, the kind of cosmic fear that the Lovecraftian seeks in his own reading. You can't hurry the author along; he moves in his own slow but certain way. There is a moment of stark fear, when something stirs deep down in the earth, and Lester and Littleway come to the realization of the true situation of mankind. And in spite of the details that are given about the Old Ones -- indeed, the realization that the Old Ones themselves created mankind and bear no specific ill will toward us, their servants -- and how it happened that the Old Ones suffer their present plight -- nevertheless the story is very effective, both on an emotional and on an intellectual level. Wilson claims to aim primarily for an intellectual challenge to his readers -- he believes they feel too often and think too little -- but he hasn't neglected the emotional part either.

JAN IN INDIA, Otis Adelbert Kline, Fictioneer Books, Ltd., Screamer Mountain No BM, Clayton, Georgia 30525, \$5.00, 190 pp. A large paperback. Foreword & Glossary by David Anthony Kraft. Originally published as a serial in Argosy Weekly, January 1935, JAN IN INDIA is now available in book form. As a Burroughs fan and avid Tarzan reader, I have naturally read most of his contemporary competitors, including O.A.K. My reaction to Kline has always been somewhat less than enthusiastic. His style has seemed a bit dry compared with Burroughs. But JAN IN INDIA is a fast-moving action tale in the very image of the later Tarzan books, with plenty of narrow escapes from tigers, elephants, crocodiles, sharks, and (most dangerous of all) bad guys. The plot is a bit antiquated, but, after all, this does date from 1935. However, I enjoyed reading it, and I probably would have been very enthusiastic about it in my teens. If you are a devotee of tales of Tarzan of the Apes, Tharn (Warrior of the Dawn), Kaspia the Lion Man, and the like -- then add Jan of the Jungle to your list. This one can be read without having any familiarity with the first novel (JAN OF THE JUNGLE). What's more, it's a first edition with a press run of only 1500 copies. Competently illustrated by Steve Leialoha.

THE PURPLE DRAGON AND OTHER FANTASIES, L. Frank Baum, Fictioneer Books, Ltd., Screamer Mountain No. BM, Clayton, Georgia 30525, Hardcover, \$8.50. Here is a modern collection of fairy tales by L. Frank Baum. Included are selections headed TALES FROM PHUNNYLAND, TALES FROM MOTHER GOOSE, WORLDLY FAIRY TALES, and ANIMAL FAIRY TALES. The author of OZ proves to be a masterful writer of short fantasies who wears well the cloak of Grimm and Aesop. I enjoyed reading these tales and recommend them to any adult with or without children (though I can't say how the children will take to them). Here is a collection that I would also recommend to librarians; should it become popular we might get to look at more of these tales of purple dragons and money oracles and kings who lose their heads (and have to make do with skulls of chocolate or wood). If so, I trust that editor David L. Greene and publisher Dave Kraft will again entrust the task of illustrating the volume to the very clever and talented Tim Kirk, whose fantasy artwork makes a delightful accompaniment to the text.

TOP SECRET

FROM: OFFICE OF PULP INFORMATION (OPI)
FOR: YOUR EYES ONLY

TRANSMITTER: DAFYDD NEAL DYAR

SAID CRYPTOGRAM OR CYPHER IS HEREWITH PRESENTED FOR YOUR ENTERTAINMENT, EACH HAS A PULP RELATED MESSAGE, THE TWO FOLLOWING MESSAGES ARE SIMPLE SUBSTITUTION CYPHERS, MORE DEVIOUS ONES WILL BE IN FUTURE ISSUES, THIS IS A WARNING.

1. XKT ZYWVS OWG US FBS OWI KC UDKIES, UHF BJZ TKHZJI LWF BWZ W PKF KC HDWZZ !
2. GND XNZCLS SLID JQ GLCZH SKGN Z ELCD KY NKX IYLSX

(to give you some help, the 1st one reads: DOC SAVAGE MAY BE THE MAN OF BRONZE, BUT HIS COUSIN PAT HAS A LOT OF BRASS!)

AND HOW ABOUT THIS ONE, ORIGINALLY USED IN CHAIN OF DEATH 7-15-34; ALSO IN SHADOW SCRAPBOOK.

אברהם אבינו ושרה אמונו ויחזקאל הנביא ויהושע הכהן
ואהרן הכהן ודוד המלך ושלמה המלך ויהונתן הכהן ויהוואל הכהן

REX STOUT

- 29 -

ORCHIDS TO THE WOLFE PACK

THE SECOND ANNUAL BLACK ORCHID BANQUET

BY JUDSON C. SAPP

The Wolfe Pack, the scion society of the mystery stories of Nero Wolfe and Archie Goodwin as preserved by Rex Stout, held their Second Annual Black Orchid Banquet on December 1, 1979 at the Biltmore Hotel in New York. Jud Sapp has favored us with a report of this, as related in his DAPA-EM publication, Doc Vollmer's Neighbor #1.

Membership in The Wolfe Pack brings many delightful activities and additions to the Wolfe sagas, not the least of which is The Gazette, a quarterly chockful of interest. And for those of you who are wondering, Vol. I, No's 2, 3 & 4 will soon be out and all those who joined in 1979 will receive all of these early in 1980. Renewal for 1980 is now due, \$12.50 individual, \$15.00 institution, and is warmly recommended. The Wolfe Pack has its lair at P.O.Box 822, Ansonia Station, New York, N.Y. 10023.

Linda and I both left work early to catch a plane to New York on Friday, Nov. 30. We'd decided ahead of time to forego the meal on the plane so we could have a really enjoyable meal in one of our favorite New York restaurants or in one of the many fine places we'd not tried. The plane left late. There's a local wag who claims that even if one is on his way to Hell he must change planes in Atlanta. Evidently, all of those with tickets so marked were on the same runway as our plane. The pilot had announced that we had flight control's permission to get in line on the runway for takeoff and we were only number 27 in line. We finally left the ground at approximately the same time we were scheduled to land in New York. We decided to eat on the plane in case our chosen restaurants would be closed. The flight to Kennedy and the taxi flight to the Biltmore were relatively uneventful; at least we didn't hit anything or get hit by anything. Linda kept reminding me that the last time she had flown to Jacksonville her plane while waiting for takeoff had been run into by an airline bus.

We were glad to see so many skycaps and porters in New York since both of us together could not lift either one of our huge suitcases tightly packed with books. The hotel was so glad to have us it only took them 20 minutes to find our reservation and another 20 minutes to decide on a room number. I tried to be as helpful as I could by waving my confirmation around as enthusiastically as if it had been a Rebel flag. It was only then that I realized that I was standing in the lobby stark naked -- I'd left my Rebel flag at home.

As we headed for the elevator, I recognized John and Ruth McAleer (John is Stout's biographer) so we waved and hollered to them to follow us up to room 620 for a drink of good Tennessee sippin' whiskey. We'd gotten to know them at last year's Black Orchid affair so I quickly overcame my shy, timid nature as we sipped Black Jack (Daniels, that is). We had halted their progress to the Dining room in the hotel so we all decided to go get dinner (another dinner for Linda and me). A few phone calls confirmed that it was too late for the places we had planned to go and we had



all of five minutes to get to the hotel's answer for folks who are hungry and don't care what salty mess they eat. Both the quantity and quality of the food was way below par, but the prices compensated for this lack by being abnormally high even by New York standards.

All four of us talked nonstop during dinner and I'm sure we all said some very interesting things; at least, I know I did. We were so excited the poor waiter had to almost dance on the table to get our orders. B Jo and Bill Farley from Kalamazoo joined us, and things got even louder. When the dining room management finally turned all the lights up, we took the hint and departed for our room.

Linda and I were sharing a suite with B Jo and Bill for a later event, so the four of us took Ruth and John up for a few more sips and a little more talk. John got a couple of his tapes of the Nero Wolfe radio shows, and we listened to and discussed those until we decided to all meet for breakfast in six hours.

Breakfast was both an encore of the previous evening and a prelude to the day's events. Dan Andriacco joined us at breakfast, and the table talk took a short intermission from Nero Wolfe to listen to Dan's plans for a new mystery fan magazine.

We suffered the poor table service (when I asked for a coffee refill, my cup was simply removed to a cart of dirty dishes) only long enough to fuel up for a sojourn to The Mysterious Bookshop.

Arriving at Otto Penzler's fine shop, we were greeted by a view of Nero Wolfe bookplates and Nero Wolfe stationery before we even ascended to the second floor where the real goodies are. I'm proud to say that as we pawed through Otto's shelves grabbing rarities not a single fight broke out; of course, we didn't count pushing, shoving, or sharp elbows as fighting and only one book got knocked to the floor.

We tarried a bit too long and had to almost run back to the hotel for the afternoon session known as The Nero Wolfe Assembly. I hurriedly set up the tape recorder and Linda focused her instamatic, and the game was afoot.

Marvin Kaye (author of MY SON, THE DRUGGIST among others) moderated the afternoon festivities and led off with a short talk into which he incorporated the some 200 titles of Stout's works. I followed with a short talk on collecting and arranged for those in attendance to get each other's names and addresses along with the addresses of various mystery fan magazines. Barbara Burn who was Stout's last editor at Viking entertained and enlightened the group with tales of Stout from Viking and with excerpts from some of the Stout-Viking correspondence. Gahan Wilson who designed the logo of The Wolfe Pack spoke on the humor in the Wolfe stories and had the group laughing coming and going.

The break in the middle of the session was designed for swapping and selling Wolfe's books, and I was able to lessen the weight of our suitcases by about 60 pounds.

After the break John McAleer captured the assembly with his talk on the Nero Wolfe radio shows and even played a couple of tapes for the group. He handed out a list of the radio show titles with the nine he possessed marked; he was disappointed that no one in the group could verify that other tapes might be still extant. John then joined William DeAndrea (author of KILLED IN THE RATINGS) and Chris Steinbrunner (one of the editors of several fine mystery reference works) for a panel discussion that entertained lively and varied questions from the assembly attendants.

Various New York friends and even a few strangers came up to the Farley-Sapp suite to change clothes for the social hour and dinner. This appeared to be the one time during the weekend when discussion of Nero Wolfe stopped temporarily.

The Farleys and the Sapps made a few scant preparations for that later event and dashed down for the social hour. Talk, talk, talk and kiss, kiss, kiss. A large number of Wolfe Pack members who had not been at the assembly joined in the festivities at this point, and friendships made last year were quickly renewed and extended. Many new friendships were begun as the members began to sort themselves out at various dinner tables. A few reports were made from the New York Wolfe Pack, and various other local chapters made brief reports; then directions were given for the other activities that were to occur along with dinner. Each table had its own Red Box in which was found a quiz and the title of a story for which the group had to write a theme song. As the meal progressed, each table group sang its song, and one table led the others, in singing "Happy Birthday"

to Rex Stout. Rex's widow Pola had brought their daughter and two grandchildren to the dinner, and they were introduced to the membership.

Each item served was prepared by the Egyptian chef of the hotel in strict accordance with the recipes in THE NERO WOLFE COOKBOOK.

Jamie O'Boyle from Philadelphia had "A Word From Wolfe" as his dinner address, and John McAleer presented the first "Nero" award to Lawrence Block for his THE BURGLAR WHO LIKED TO QUOTE KIPLING.

As the dinner concluded, all were invited to the Farley-Sapp suite for a private party. Most of the 180 members at the dinner came to the party, and talk continued into the first two or three hours of the new day. Even we shy types seemed to enjoy ourselves, and quite a few who had been to the party last year brought along extra refreshments. None of the goodies were wasted although most everyone claimed to have arrived still stuffed from the dinner.

It has been promised that next year will be even better.

THE BIBLIOPHILE -- SOONER OR LATER

JUD SAPP

We are very pleased to include the talk given by Jud Sapp at the Second Annual Black Orchid Banquet, with the permission of The Wolfe Pack. and Jud.

For those of you who are Nero Wolfe fans you are hereby warned of the dangerous disease of which you are already showing early symptoms. Sooner or later you will exhibit the symptoms of that full-blown disease known as collecting. Sooner or later, you will -- the smart ones sooner, the dumb ones later.

You began by really enjoying that first Nero Wolfe story; you probably decided then not to sell it or trade it, but to keep it for reading again later. Yes, you had the beginning of the disease right then. You were headed for that collecting mania sooner or later -- the smart ones sooner, the dumb ones later.

Let me warn you now how the disease progresses. You will decide to read more of the Wolfe saga sooner or later -- the smart ones sooner, the dumb ones later; then you will decide that it might be nice to have a copy of each story sooner or later -- the smart ones sooner, the dumb ones later. And that's so nice you'll notice that one or two of those Wolfe books are first editions and think how nice it would be to have a whole set of first editions! That's the way the disease progresses for all of us sooner or later -- the smart ones sooner, the dumb ones...later.

But goodness gracious! You will find you cannot part with that Armed Services copy of The Silent Speaker, or with that really attractive Collier edition of Black Orchids, or with that Bestseller edition of Some Buried Caesar, or with that Dollar Mystery Guild edition of The Black Mountain. In fact, you will decide to keep all of those and see what other editions you can find; you will decide to collect every edition sooner or later -- the smart ones sooner, the dumb ones later.

I say "sooner or later" because prices for used books can only increase, and if you're smart you'll buy now before they increase any more. You will develop those completist tendencies as a natural characteristic of the bibliophile; that is the nature of the illness.

Sooner or later -- the smart ones sooner, the dumb ones later -- you will have to face the problems of inadequate shelf space, a list or catalog of both holdings and wants, and variant titles (both domestic and foreign); if you get the disease as bad as I have it and want to expand your completism to include all of Rex Stout's works, instead of just the Nero Wolfe stories, you may find yourself looking for the pseudonym Stout used, and you may find yourself competing with the Edgar Rice Burroughs collectors for the old All-Story magazines: All-Story Magazine, All-Story Weekly, and All-Story Cavalier Weekly. If you decide to stick with the Wolfe stories, you get the chance to compete with Norman Rockwell collectors for back issues of Saturday Evening Post. Either way, you'll find yourself in stiff competition sooner or later -- the smart ones sooner, the dumb ones... Some of the Burroughs and Rockwell collectors appear to have almost unlimited funds; but be ye warned

REX STOUT MYSTERY QUARTERLY

Rex Stout's MYSTERY MONTHLY

A NEW "SAINT"
STORY

Operation Luella
by LESLIE CHARTERIS

Also in this issue

ERIC AMBERG
RAY BRADBURY
WILL PATIN
DOROTHY E. SAYERS
FISH E. WHITE
LOUIS PAUL
KENNETH E. ROBERTS
CARLTON DICKSON

Complete!
BLACK ORCHIDS
BY REX STOUT

Also
JOHN STEINBECK
DASHIELL HAMMETT
AGATHA CHRISTIE
ALCOE

that they are relatively poverty stricken compared with the collectors of Sherlock Holmes. As you try to buy various titles (such as Edgar Smith's Profile by Gaslight) which contains Rex Stout's "Watson Was a Woman," you will find that the Sherlockians have boosted the prices into the intensive care domains. Yes, you will find yourself in a new economic competitive league sooner or later -- the smart ones sooner, the dumb ones...

The sooner you find the books, the cheaper they are likely to be -- go to garage sales and the Salvation Army as well as your local used book store, and really use your mail order resources. Mail order lists may not be detailed enough to help you upgrade your collection, but you should not hesitate to inquire of a dealer about a book's condition. Subscriber sooner or later -- the smart ones sooner -- to the magazines for mystery fans, The Poisoned Pen, The Mystery Fancier, The Not So Private Eye, Cloak and Dagger, The Armchair Detective, DAST, The Mystery Trader, Enigmatika, The Mystery Nook and to general book magazines, AB Bookman's Weekly, The Book-Mart, Ragged Readin', GFE Book Sheet, Collecting Paperbacks?, and Paperback Quarterly.

Talk with other collectors! Swap or trade or buy and sell. Other collectors may be your worst competition, but they can be your best ally. Get with them sooner or later -- the smart ones sooner...

I do want to share with you some editions for which to look out.

You will want them sooner or later -- the smart ones sooner...I can guarantee they exist because I have them or because I have seen copies of them in other collections. I have chosen to mention them by title rather than by publishers' series, but you will soon note

that Jonathan Press, or Jove, or Bestseller, or Collins Crime Club, or Avon, or several others may have several titles.

All Aces DMG (Viking) - I don't know if DMG stands for something or not.

And Be a Villain Collins Crime Club White Circle and Severn House - both are British and both appear under the title, More Deaths Than One.

And Four to Go two Collins Crime Club (British) editions, both as Crime and Again.

Before Midnight Collins and Fontana (both British) plus Ullstein (German) as Vor Mitternacht and B. Wahlstroms (Swedish) as Fore Midnatt.

The Black Mountain Collins (I will not keep repeating that Collins is British) and the Fingerprint edition published by Hamish Hamilton (also British).

Black Orchids Detective Book Club, Avon #738 which contains "Cordially Invited to Meet Death" as Invitation to Murder which is also a title for a different story also entitled "Will to Murder." This Avon #738 contains only "Invitation to Murder." Avon #714 and #256 exist as The Case of the Black Orchids. There are also World, Collier, Avon printed in Canada, Collins, Jonathan Press (also entitled "Cordially Invited to Meet Death") Mercury, Grosset and Dunlap, and Jove editions. By the way, I understand that Jove was a continuation of Pyramid and has now been purchased by another publisher; you might want to snap up these Joves while they're available new.

Champagne for One Collins, Fontana, and Penguin (all British) plus at least five title variations, some minor and some major.

Curtains for Three Collins

Death of a Doxy Collins and Fontana plus one other European edition.

Death of a Dude Collins and Fontana

The Doorbell Rang There's a Viking second printing and a Viking edition in the Great Mysteries series; from England there's two Collins printings, a Fontana edition, and the Hall of Fame edition published by Book Club Associates; there are Danish, Swedish, and German editions.

A Family Affair Collins, Fontana and Book Club Associates plus a Danish edition; there is also a large print edition for visually impaired fans published by G.K.Hall in Boston.



**REX
STOUT**

**Justice
Ends at
Home and
Other Stories**

Edited by John McAleer

The Father Hunt Collins, Fontana and Spektrums (that's the Danish one).

I'm sure you'll want all of these sooner or later -- the smart ones sooner... But here's more.

Fer-de-lance Dell #D223 was #13 in their Great Mystery library series; Grosset and Dunlap has an edition; Mercury #37 as Meet Nero Wolfe which is also the title of the film based on this story; Fingerprint by Hamish Hamilton; Jove; Penguin; Danish, German and Swedish editions; there are at least two printings (a first and a third, I've never seen a second) of the Pocket Books edition; and sooner or later -- the smart ones sooner... -- you may even find the Junior Book Club edition of Fer-de-Lance.

The Final Deduction Collins and Fontana and a Swedish edition.

The First Rex Stout Omnibus exists only as a Penguin (British) paperback, but there are at least two printings.

Five of a Kind Books for Libraries Press

Gambit There are at least two Collins editions, a Fontana, and a Panther from England; there is also a German edition and a Dutch edition.

The Golden Spiders Collins and Fontana

Homicide Trinity Collins

If Death Ever Slept Collins plus a Swedish and a German edition.

In the Best Families Collins and Panther as Even in the Best Families and a Swedish and a Danish edition.

The League of Frightened Men Cassell and Penguin from England; Avon #20; Triangle; Jove; and Swedish, Danish and German editions.

Might as Well Be Dead Two printings come from Collins and there's a Swedish edition

The Mother Hunt There's a Collins edition and two printings of Fontana from England, and there's a Danish edition. And did you know that Viking had a second printing? You'll want to find that one sooner or later -- the smart ones sooner, the dumb ones later.

Murder By the Book There are two Collins, two Penguins, and a Fontana from England; there are also German and Norwegian editions.

The Nero Wolfe Omnibus had at least two printings by Forum Books; as far as I know this is a book that only exists in fact since you will not find it listed in any standard bibliographic reference. It is included in the bibliography of the Edgar-winning biography of Rex Stout by John McAleer.

Not Quite Dead Enough Sooner or later -- the smart ones sooner... - you will want the Armed Services Edition, the Detective Book Club edition in a threesome, the Detective Book Club edition published as a single novel, Dell #267, Grosset and Dunlap, and Jonathan Press #J27. You will want all of these sooner or later -- the smart ones...

Over My Dead Body This is another title with many editions; there's Panther and Penguin; and there's Jonathan Press #J6, Avon #62, Grosset and Dunlap, and Jove. Remember Jove?

Please Pass the Guilt Great Britain gives us Collins, Fontana, and Book Club Associates editions; the Danish edition also contains "Murder is No Joke" and "Cop's Gift," but the Swedish edition is a single; Viking had a second printing, and there's also a large print edition from G.K.Hall.

Plot It Yourself Collins plus a Swedish and a German edition.

Prisoner's Base There's a Swedish edition plus a Collins and a Fontana edition.

The Red Box Sooner or later -- the smart ones sooner... -- you'll have to open the red box and what surprises you'll find inside: Murder Mystery Monthly #9 is published by Avon and has the same cover as Avon #82 although the latter is slightly smaller. Please see Paperback Quarterly, Winter 1978 for a short history of Murder Mystery Monthly. There is also the Avon #T216 edition published under the title The Case of the Red Box; there are also two Swedish editions, a Danish edition, a Penguin edition, a Grosset and Dunlap, plus a Jove.

A Right to Die There are two German editions, a Swedish edition, and the Fontana and Collins.

The Rubber Band There are a 1st, 2nd, 7th and 10th printing of the Pocket Books editions; yes, there may be others, but remember I said I'd only mention those I could warrant; there's a 2nd printing of Triangle and there's a Jove edition' a British paperback by Hillsman appears as To Kill Again.

The Second Confession Gyldendal from Norway joins a German edition and a Panther; they are ones you will want sooner or later -- the smart ones sooner...

The Silent Speaker In addition to the Penguin, Collins and Fontana there is the English Tom Stacey edition; there's also a German and Norwegian edition. And sooner or later -- the smart ones sooner... --you'll find the Armed Services Edition.

Some Burier Caesar If I haven't yet exhausted your patience with completism, Some Buried Caesar will. From England there are editions from Tom Stacey, Collins, and a paperback house called Pan Books; there are two German editions, two Swedish, two Danish, and one Norwegian editions; American editions include a Triangle, a Bestseller #B31, and a Dell #70 entitled The Red Bull for which one paperback collector advertises monthly.

Three at Wolfe's Door Collins

Three Doors to Death Collins and Dell #626

Three Men Out Collins

Three Witnesses Collins

Too Many Clients Collins, Fontana, a Danish and a German edition

Too Many Cooks British editions include Fontana and Tom Stacey; there are also two Swedish, two German, and two Danish editions; American editions include Jove, Dell #540, Dell #45, Triangle, Jonathan Press #J2, and the Garland edition on their Fifty Classics of Crime Fiction series; you can also obtain Garland's book of Prefaces for this series. By the way Garland is the publisher who has contracted for the Stout bibliography to be edited by Guy Townsend, Arriean Schemer, Don Miller and John McAleer. It will be out sooner or later...

Too Many Women From England there are two Collins editions, a Fontana and a Collins White Circle Pocket Novel edition; there are also two Swedish and a Danish edition.

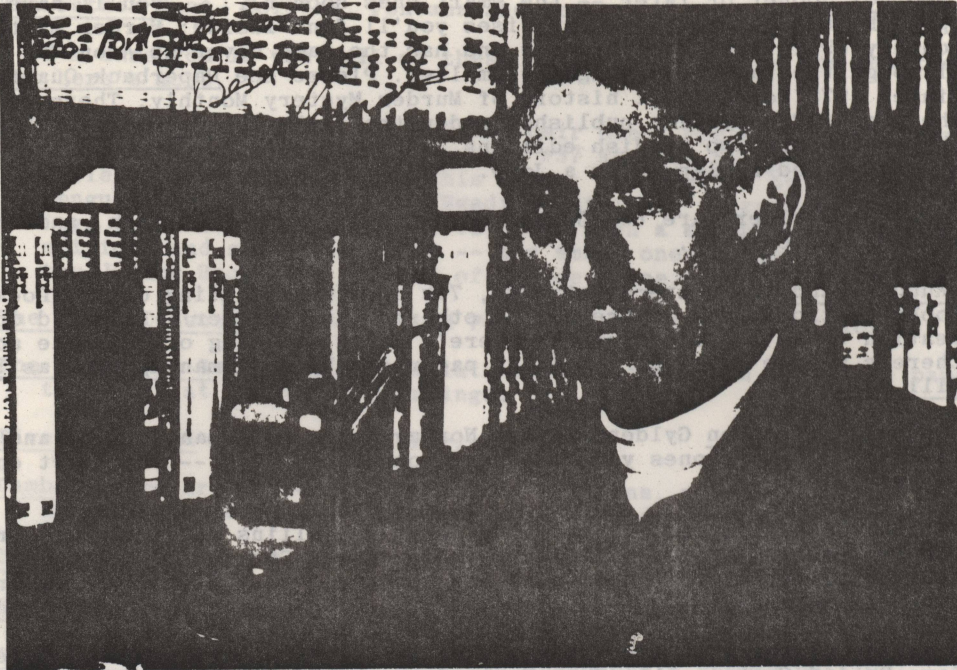
Trio for Blunt Instruments comes in a German edition and a Collins

Triple Jeopardy Collins

Trouble in Triplicate Collins

Where There's a Will In addition to the Tom Stacey reprint from England, there are several American obscurities such as Grosset and Dunlap, Bestseller #44, Avon #103, Avon #F192, and the 4th, 6th and 8th printings of the Avon edition.

Continued on page 25



DENNIS LYND: PART II

BY JOHN EDWARDS

In my previous article on Dennis Lynds, in Unicorn #4, I inadvertently left out several necessities which many readers very kindly brought to my attention. This, then, will hopefully clear up a few points.

1. Mr. Lynds has won two awards from MWA. One, an Edgar, for his short story, by Collins, in 1968 (or 1967). For "Success of a Mission" published in Argosy, he received a "Special Award" from MWA in 1969. This scroll is framed, and hanging on his wall (if you read my previous article, I think you will see that I only mentioned he had won two awards from MWA. Not two Edgars).
2. Mr. Lynds did write the Alfred Hitchcock and The Three Investigators juvenile series for Random under his William Arden name. He wrote 10 of the 30 published stories:

The Mystery of the Moaning Cave
The Mystery of the Laughing Shadow
The Secret of the Crooked Cat
The Mystery of the Shrinking House
The Secret of Phantom Lake
The Mystery of the Dead Man's Riddle
The Mystery of the Headless Horse
The Mystery of the Deadly Double
The Secret of Shark Reef
The Mystery of the Dancing Devil

He also wrote a juvenile for Ginn & Co., titled "The Mystery of the Blue Condor" by William Arden.

3. "Viking Blood" was, indeed, a Kelly story. This published in Manhunt. It was the basis for "Act of Fear," published later.
4. The short story selection from December Press: Write to Mr. Curt Johnson, December Press, 6232 N. Hoyne, #1C, Chicago, Illinois 60659. I don't know about a telephone number.

5. Because I was unable to locate many of the magazines in which Mr. Lynds' short stories appeared, I was unable to include the pen-names he wrote them under. However, his Kelly stories are as follows:

MSMM	8/62	It's Whiskey or Dames
	9/62	The Dreamer*
	10/62	The Bodyguard
	2/63	Carrier Pigeon
	4/63	The Blue Hand
	6/63	The Price of a Dollar*
	8/63	Even Bartenders Die
	10/63	Death for Dinner
	11/63	The Heckler
	2/64	No Way Out
	5/64	Winner Pay Off
	5/65	The Hero

Manhunt 4-5/66 Viking Blood

*Note: These two issues were inadvertently left out of the previous article. My fault.

6. Mr. Lynds, too, would like to see a publisher reprint the Kelly/Fortune stories. Maybe even with an added bonus of a new Kelly story. Maybe Cook & McDowell publishers ? (Editor's Note: this will be considered)

I hope that with this follow-up I have corrected my mistakes, or short-comings, contained in the previous article. For those of you who are fans of Dennis Lynds, why don't you write to December Press for information on their book? Mr. Lynds is one of the finest mystery writers of today, and greatly underestimated. I thoroughly enjoyed his stories about The Shadow, though others did not care for his version of the Dark Avenger. For those of you who have read his other novels and short stories, under his various pen-names, I am sure that you enjoyed them also. For myself, Dennis Lynds is one of the best!

* * * * *

WHERE WAS MAPLE WHITE LAND ? - continued from page 18

Amazon. The yacht is the property of the University of Pennsylvania, and is bound for Brazil with a daring party of explorers, who propose penetrating to the far reaches of the Amazon and to the headwaters of many of its tributaries in the interest of science and humanity. They seek Conan Doyle's lost world, or some scientific evidence of it."

Some American reporter was adding spice to a real story. The actual or major inspiration for the expedition, however, came from Algot Lange's The Amazon Jungle (1912). In fact, the proposed expedition had been announced as early as November 1912.

Doyle's wife was shocked at the idea. "You don't think they took it seriously?"

And the unsinkable Doyle's answer? "No, of course not. In any case, let 'em go! If they don't find the plateau, they'll certainly find something of interest."

If you are interested in seeing an annotated edition of Sir Arthur Conan Doyle's The Lost World published, you might drop a line with this suggestion (and recommend Dana Martin Batory) to Routledge & Kegan Paul, Ltd., 9 Park Street, Boston, Massachusetts 02108.

* * * * *



CASE FILE: CANADA

BOOK REVIEWS

BY W. RITCHIE BENEDICT

ENCYCLOPEDIA OF SCIENCE FICTION, Foreword by Isaac Asimov, Consultant Editor Robert Holdstock, 1978, 219p., \$16.95. Octopus Books, distributed by Doubleday Canada, Ltd., 105 Bond St., Toronto, Ontario M5B 1Y3, Canada. Science fiction fandom, which is usually adept at coining new terms for things in their genre, will really have to do something about coming up with a new word to describe the phenomena of the large coffee table book that

is lavishly illustrated and covers a broad history of the field. I feel that encyclopedia is really a misnomer anyway (besides being a bit difficult to spell) and conjures up a dull pedantic listing of authors, titles, films, etc., not unlike the Los Angeles telephone directory. Such is certainly not the case with this book. Perhaps cornucopia or magnaview would be a more apt description. In books of this nature, I am always curious to learn whether the text matches the illustrations. I have found that in some books, the illustrations are wonderful, but the text is a crashing bore, merely reiterating known facts and adding little that is new or controversial.

Although the first chapter on the history of S.F. gets this book off to a slow paced start, I found that it improves the further you get into it. The chapter on pulps and magazines is most welcome, as it delves in depth into some of the European, Australian and Iron Curtain magazines that are not generally known in North America. The chapter on cinematic S.F. is less successful as it tries to cover too large a subject in too short a space. This might also be said of the chapter on S.F. themes and the one comparing the relationship of S.F. to actual technological development.

I found the chapters on aliens, art and artists, and the new wave spawned by the drug culture of the mid '60's to be particularly effective in maintaining interest. Although S.F. fans, being a notoriously non-conformist bunch, will undoubtedly have their own opinions when they read these sections. The color illustrations and paintings are especially effective and almost reach out of the page to grab the eyes. Some of them are from British books and paperbacks and provide a look at U.K. artists who will undoubtedly be heard from when evidence of their talent reaches our shores.

A 33 page section entitled "Catalog" closes the book, and includes an index, as well as a listing of films, magazines, conventions, pseudonyms, awards, authors, fandom and collector's items. Again, the quality is uneven. I found the collector's items to be fascinating, and wish that more time had been spent in developing this section, rather than listing a dozen authors which every other S.F. history has already mentioned. Fandom and U.F.O. buffs will not be too happy about the space allotted to them, as both subjects are given scant and superficial attention.

The lists of awards annually presented to outstanding S.F. writers as well as the conventions held down through the years provide a ready reference for quick consultation, at a moment's notice. The film listing is totally inadequate, but the list of foreign magazines makes up for it.

In short, if I seem to be constantly ambivalent throughout this review, it is mainly because the book as a whole strikes me in this manner. I can say that I enjoyed it, which is perfectly true, but I can also say that I wish that writers of this type of book would specialize far more. They could still appeal to S.F. readers in general as well as those with more specific interests. For example, I would like to see someone do a history completely on alternate worlds and time travel. Some recent books appear to be heading in the direction of specialization such as Harry Harrison's book on sex in science-fiction. I would recommend this book as a better than average example of the type of book that it is -- a good overview, but not all encompassing.

THE MURDERERS' WHO'S WHO, by J. H. H. Gaute and Robin Odell, 1979, 269p., \$17.95, pub. by Optimum Publishing Company Limited, distributed by Prentice-Hall of Canada, Ltd., 1870 Birchmont Road, Scarborough, Ontario M1P 2J7, Canada. Television and mystery novels to the contrary, the problem with real life murderers is that they are so unimaginative. Perhaps that is what makes them murder in the first place, a lack of ability to extrapolate events and foresee what will happen to them if they are caught. One would think that is a person planned a premeditated crime on such a penultimate level, he would at least take pains to make it such a blindingly creative event that police departments all over the world would remember it a century or more later. Alas, most murderers are guided solely by twisted emotional passions, and if their crimes are remembered at all, it is because of some obsessional pattern, a new historical method of apprehension (the use of radio in the Crippen case for example), the number of victims involved (the recent Gacy case in Chicago) or because of the sheer bloodthirstiness of the murder itself. The truly creative murderer lurks only in the pages of an Agatha Christie novel.

The authors, J.H.H. Gaute, a professional historian of crime, and Robin Odell, an author on crime, refer to the above mentioned problem of quality in murder in their author's preface. Colin Wilson, himself an expert on criminal pathology, contributes the foreword.

This book should serve as an antidote to those other books on the subject that regard murder as some sort of game. The reader should be forewarned that there is a Grand Guignol quality in the photographs that might effect those with a weak stomach. I am referring to the photograph of Jack the Ripper's last victim, Mary Kelly, disinterred bodies, a corpse found in a trunk, and several other rather ghastly specimens. This is not to say that the book is not an interesting and useful excursion into the criminal mind. It is a clear, concise, alphabetical listing of the more sensational cases of the 20th Century. There is a definite and understandable British slant, although a number of American cases such as Bonnie and Clyde, the Manson murders, Lizzie Borden, H.H. Holmes, Ruth Judd and the Benders are covered as well as a handful that occurred on the Continent (i.e. Landru and Haarman). Although this limitation may not make the book a definitive work on the subject, it is nevertheless a good solid piece of workmanship and research.

There is an excellent bibliography, and a cross-indexing of cases by country and category (for example, Dismemberment, Drowning, Explosion and Firearms) that will serve any beginning mystery writer most admirably in checking out facts of a particular case quickly. It is primarily intended as a reference work in this regard, and not as a book one would read from cover to cover in a single sitting. It may be read most enjoyably by concentrating on a few listings at a time and coming back to it (if you can comfortably employ the word enjoy with murder). In one striking incident, the reader can feel pity for the murderer involved. On page 125, sex murderer William Heirens scrawled on a wall at the scene of the crime: "For heavens sake catch me before I kill more. I cannot control myself." Such a sentence leads the reader to the conclusion that we need to know a lot more about the psychological basis of crime and what motivates the murderer before we have a hope of preventing such things before they occur. After all, there may be a lot more at stake than merely preventing an ordinary homicide. Murderers have been known to win elections or take over entire countries through a military coup. Adolf Hitler, Stalin and Beria, Idi Amin, Trujillo, Duvalier, the Cambodian lunatics, and the Greek junta are just a few illustrations of the problem. After he takes over total power, the psycho ceases to be an item for the police blotter and becomes an international headache. It is a curious thought that given the fortuitous circumstance, some of the people mentioned in this book could have actually attained such power. Lest it be thought that I am exaggerating, it should be recalled that in the Gacy case mentioned previously, the defendant was involved with grass roots politics on a local level, and had ambitions in that regard. And then there is the Thorpe case in England. A man with the potential of holding the balance of power between the two major political parties is arrested for plotting a murder.

At any rate, this book is highly recommended as a reference text, an exercise in human psychology or psycho-pathology, or even just as an excursion into the macabre. It is in a class by itself.

* * * * *

THE REAL STEVE AUSTIN (continued from page 23)

Col. Peterson has flown since the accident - even piloting a 747. Besides the written interview he has been on NBC's "To Tell the Truth" which was originally broadcast in May of 1975. Lt. Col. Bruce Peterson lives in Lancaster, California. The above information comes from personal knowledge and the May 22, 1975 edition of the Mustang Daily Outpost. Copies of the complete original article available for 25¢ (stamps or coin) and SASE, from Operative 1701, Box 127, Santa Marg., California 93453.

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Best Books

BOOKS FOR REVIEW IN THIS COLUMN SHOULD BE SENT TO THE ATTENTION OF THE EDITOR, THE UNICORN.

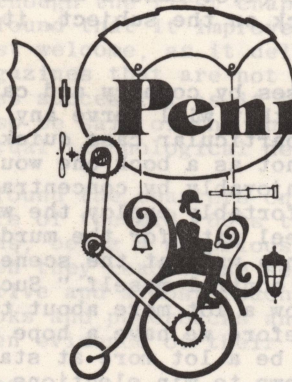
BOOKS RECEIVED WILL BE PROMPTLY REVIEWED

Gale Research Co.

Book Tower • Detroit, Michigan 48226

Detroit, Michigan 48226. Do not be alarmed at the price, \$64.00. This set is well worth every penny of it. This clothbound set, 8½x11, will become the cornerstone of your library and you will wonder how you ever got along without it. Science-fiction, fantasy, and the field of weird and supernatural fiction are all included. Volume I lists nearly 16,000 first-editions of books and pamphlets, from 1700 to 1974, with about 2,000 retitlings. Included are novels, story collections by a single author, anthologies, and non-fiction works on the field and its authors. Books are arranged by author, including appropriate cross-references for pseudonyms (usually including the author's birth and death dates, title, publisher, place and year of publication, number of pages, and format as well as type of book, series notations, and bibliographical notes), plus a complete Title Index, Series Index, Awards Index, and Ace and Belmont Doubles Index. Volume II presents nearly 1,500 biographical sketches on the authors of this period, giving full name, date and place of birth, personal and career data, first professional sale, agent's address, memberships, avocations and interests, and often a personal statement by the author. This is a set of books that are more than reference - you will dip into it for a fact, and find yourself reading more and more of it. Highly recommended and necessary!

SCIENCE FICTION AND FANTASY LITERATURE: A CHECKLIST 1700-1974 and CONTEMPORARY SCIENCE FICTION AUTHORS, a two volume set compiled and edited by R. Reginald, 1,141 pages, 1979, Gale Research Company, Book Tower,



Pennyfarthing Press

2000 Center Street, #1226, Berkeley, California, 94704

[415] 845-1990

THE DARKOVER CONCORDANCE, A READER'S GUIDE, by Walter Breen, with foreword by Marion Zimmer Bradley, 8½x11, 163 pages, 1979, from Pennyfarthing Press, 2000 Center Street, #1226, Berkeley, California 94704. Clothbound, \$17.95, Paperback \$8.95. (Clothbound limited to 300 copies) Cover design by Melisa Michaels. An alphabetically

arranged encyclopedia and guide to Marion Zimmer Bradley's world of Darkover. This is the type of book that you can enjoy, even if you have not read any of the Darkover novels, and if you have, it is a must. Entries include historic information, linguistic and folklore data, terminology, genealogical charts, pronunciation guides, proverbs, expressions, and a complete bibliography of the Darkover novels with story summaries. Appendices include "The Ballad of Hastur and Cassilda," and "The Oath of the Order of Renunciates." Most attractively designed and printed. Of the cloth edition, 100 are signed and numbered by the author, by Bradley, and by Michaels, and are available at \$20.00. A valuable contribution to the world of Darkover. With this guide one can no longer believe that the world of Darkover is fictitious, but must be out there somewhere along with Barsoom, Gor, and others.

I'M AFRAID OF THE DARK...

SO I HIDE FROM IT IN HERE.

by Darrell Schweitzer



SMOKERINGS AND THINGS

BOOKS, MAGAZINES, JOURNALS, FANZINES, OR OTHER PERTINENT ITEMS WILL BE GLADLY REVIEWED AND MENTIONED UPON RECEIPT OF A REVIEW COPY. YOUR ANNOUNCEMENTS ARE ALSO SOLICITED. ITEMS SHOULD BE SENT TO THE UNICORN AND WILL RECEIVE PROMPT ATTENTION.

THE SHADOW SCRAPBOOK, by Walter B. Gibson, with preface by Chris Steinbrunner, 8½x11, quality paperback, 162p. \$8.95, Harcourt Brace Jovanovich. What a pleasant surprise! From one of the major book publishers comes this treasure trove of Shadow lore, and although I have seen it reviewed only once elsewhere, it is a must for all who are interested in "What evil lurks..." and even pulps in general. Many covers are illustrated in color and this contains much that has not appeared elsewhere. Includes a chapter on writing the Shadow, The Shadow's evolution as portrayed in the covers,

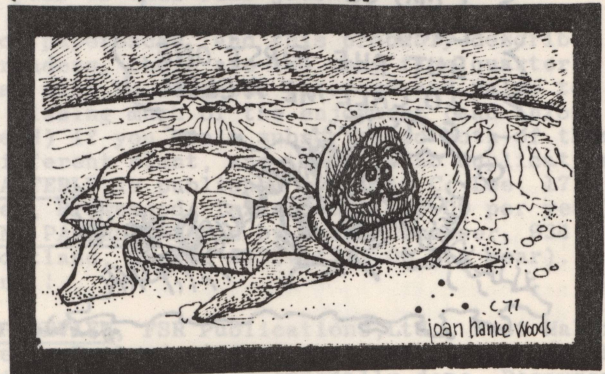
illustrating the Shadow, his agents, writing for the radio and screen, the comics, the codes, collectible items, the return, and much more, and an unpublished story by Walter Gibson, "The Riddle of the Rangoon Ruby." I repeat. A must!

Mike Avallone's "Ed Noon" will appear in thirteen consecutive issues of Mike Shayne's Mystery Magazine, in thirteen new stories. Perhaps Mike's most famous detective creation, this will be a welcome reappearance.

The Detective Book Club, Roslyn, New York, has reluctantly gone to computerization of the membership list and for mailing, and this may explain some of the difficulty some of us have been having in receiving the books this past few months. Theodore M. Black says "...after thirty-seven years of resistance, we are finally computerizing...we can no longer afford not to speak the same language (as the Postal Service, and the rest of the industry). They are trying to iron out the "bugs."

More Baker Street Ballads by Charles E. Lauterbach (edited with introduction by Edward S. Lauterbach, and illustrated by Henry Lauritzen) was published in a limited edition of 350 numbered copies in October by The Sciologist Press, P. O. Box 2579, Chicago, Ill. 60690, at \$5.00, and is a welcome reappearance of Lauterbach. The first collection of these was published by the late Luther Norris, The Pontine Press. Behind the scenes, John Nieminski helped prepare this for publication, and it is a most pleasing and valuable addition to Sherlockiana. Buy this, not only for your own pleasure, but to assure future publications from The Sciologist Press !

Dashiell Hammett Tour book is available for \$2.00 (plus 0.75 postage), and whether you are there to take the tour in person, or have to do it by mail this way, this is a fascinating way to relive the days of the Continental Op and THE MALTESE FALCON. This booklet takes you to all the places Samuel Dashiell Hammett lived in San Francisco, and the locales in which the stories occurred. A map is included. Only 200 copies of this were printed, so hurry (Don Herron, 537 Jones Street, #9207, San Francisco, California 94102). And if you are in the area, call Don (564-7021) and make an appointment for this literary walking tour. In April 1979 Don started leading the tour more frequently, charging \$1 for every adult shadowing him around the city. This commercialization "pays both for the wear and tear on his gumshoes and for his booze-soaked research trips into lowlife dives." Don is a fan of Hammett and Raymond Chandler. And he knows what he is talking about. If you can't go with him, send for the book. It will be a collector's item for sure.



art by Joan Hanke Woods

ECHOES FROM THE VAULTS OF YOH-VOMBIS was the first book by Don Herron and is a biography of the late George F. Haas of Oakland, California, a noted Bigfoot investigator and publisher of the "Bigfoot Bulletin." This quality paperback (8½x11, 56 pages, \$4.00) was printed in 1976 and of the 500 copies printed, only a few remain. Haas was a friend of Clark Ashton Smith, and is well known in fantasy circles. This includes 10 pages of photographs, including of CAS carvings, and Haas's two memoirs on Klarkash-Ton will be included in Arkham's forthcoming THE BLACK BOOK OF CAS. Haas was a unique character and is intimately portrayed in this book. Order from Don Herron, 537 Jones Street, #9207, San Francisco, California 94102.

The First International Conference of the Fantastic in Literature and Film, March 1980, will be hosted by the College of Humanities at Florida International University, Boca Raton. The book exhibit is under the able direction of Marshall B. Tymn (editor of the series "Contributions to the Study of Science Fiction and Fantasy" published by Greenwood Press), of the Department of English, Eastern Michigan University, and promises to be a noteworthy event.

The Conference will emphasize both fantasy and science-fiction and will be attended by some 200 scholars, critics, teachers, librarians and other professionals in the field. It is oriented to make these people aware of what is being published. Write for details to Dr. Tymn, Department of English, Eastern Michigan University, Ypsilanti, Mich. 48197.

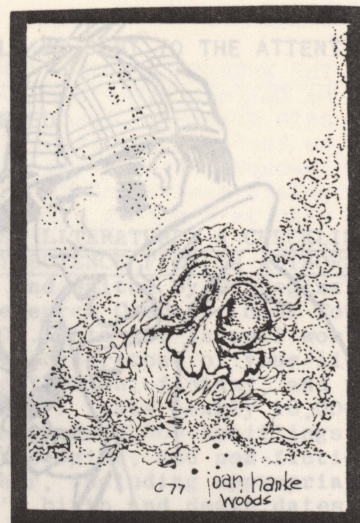
From the March of Crime, the monthly bulletin of the Southern California Chapter, Mystery Writers of America (Paul Harwitz, editor) comes a fascinating tidbit that I cannot help but repeat: "A research assistant at a mortuary in San Luis Obispo (California) states that corpses are not decomposing as quickly as in the past. He theorizes that this strange phenomenon is due to the increasing amounts of preservatives now added to foods. We're sure our readers will make use of this report in some of their stories. Hold the embalming fluid!" This should be of interest also to writers in the weird genre, maybe even fantasy? You can subscribe to the March of Crime (\$4 I believe) from Paul Harwitz, 4805 Sepulveda Blvd, #5, Sherman Oaks, California 91403.

The Mystery Trader is the only mystery fanzine that I am aware of that is published in merrie England. Or, I should say, Scotland. This quarterly is \$4.00 per year, and published by Ethel Lindsay, 69 Barry Road, Carnoustie, Angus DD7 7QQ, Scotland, with U.S. agent being Andrew Porter, Box 4175, New York, N.Y. 10017. Make checks payable to Ethel Lindsay or Andrew Porter. "Articles and reviews are begged for and any such will receive a free issue." The Autumn 1979 issue is the 19th and is well worth your attention.

MYSTERY magazine's first issue, November/December 1979, is a professional, slick-paper, 8½x11 valuable addition to the field, and includes an interview with Ross McDonald, "Hard-boiled Lingo" glossary, an article on Boucheron X, the World of Mystery Fiction, the West Coast Mystery Scene and the East Coast Mystery Scene, reviews, mystery suspense on the screen, a quiz for the avid reader, a report on the LaJolla Mystery Writer's Meet, and even two fiction stories, "Ace Carpenter, Detective" by Hamilton T. Caine, and "Eight Ball" by Joseph Allen. Published bi-monthly at \$10.00 per year from MYSTERY, P.O. Box 26251, Los Angeles, California 90026.

Book Collector's Market (P.O. Box 530, Harrisburg, Pa. 17108) features "An Unsolved Conan Doyle Mystery" by Stanley Wertheim and "The Ghost Hunters" by Michael Goss (on ghost story authors) among many other fine articles, and is of interest to our fields. Subscription \$16.50 for six issues.

Wilson Library Bulletin (950 University Avenue, Bronx, N.Y. 10452, \$17 per year) features each issue Jon Breen's "Murder in Print" - a very well done review column of several pages. Many obscure books are found only here. Recommended highly.



art by Joan Hanke Woods



art by Darrell Schweitzer



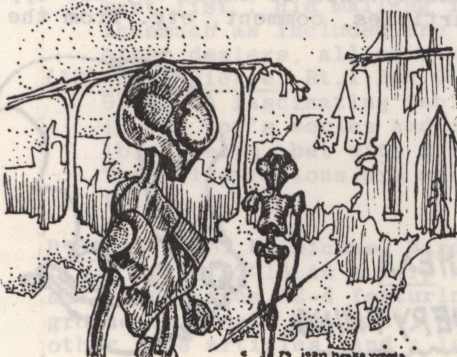
art by Joan Hanke Woods

DOC SAVAGE CLUB READER. Frank Lewandowski has outdone himself with this special "Villain Issue" (Issue #8)! Every issue has been a testimony to Frank's resourcefulness in putting together a magazine that must be read from cover to cover without stopping, and each one is better than the last. This one is superb! Nick Carr has contributed an article on Harold F. Cruickshank, and one on "The Mysterious Wu Fang." Tom Johnson has another of his series of Fading Shadows, this one on the Leopard Lady. Will Murray's "Zanigew, Napoleon of Crime" is excellent. And Dafydd Neal Dyar has included "Sunlight, Son Bright." And, Frank Hamilton's cover of Doc, plus a full page "pin-up" of The Leopard Lady, of course, is the best! Plus editor's remarks, and ads. All of these names will be familiar to you, and the quality of writing needs no remark. Send \$2 to Frank at 2438 S. Highland Avenue, Berwyn, Illinois 60402 and see if you can cajole a copy of this issue from him, and make arrangements for future issues. Now !

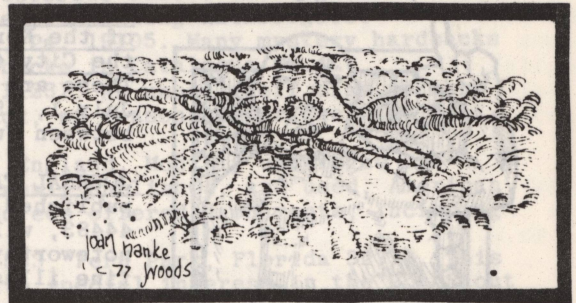
FANTASY NEWSLETTER, always a must, is now even better. The January issue is the first in the full magazine format, with coated two-color cover on the front by Stephen Fabian, and back cover by C. Lee Healy. Paul Allen's announcement of the "new" FN is well carried out with this issue which includes Karl Edward Wagner's "On Fantasy," "The Outlook" by Victoria Schochet, Editor in Chief, Berkly Science Fiction, "The British Scene" by Mike Ashley, a photo report of The Fifth World Fantasy Convention, film news by Bill Warren, "June 11, 1936" by Douglas E. Winter, plus the usual exceptionally fine coverage of books, paperbacks, fanzines and other publications that FN is known for. Letters and classified advertising are now included. Well illustrated throughout. Paul Allen is to be congratulated and the best way to do it is to send him \$12.00 (\$17.00 1st class) for a subscription of 12 issues, to 1015 West 36th St., Loveland, Colorado 80537.

THE BAUM BUGLE, "A Journal of Oz" published by The International Wizard of Oz Club (Fred M. Meyer, 220 North 11th St., Escanaba, Michigan 49829) has many fine articles and illustrations, plus full color covers (as usual), and the Autumn 1979 issue will be of special interest to film buffs. Really a quality publication, and each issue a collector's item. Membership is \$5.00 per year.

THE DIME NOVEL ROUND-UP, the "Bible" for readers and collectors of dime novels, boy's books, boy's newspapers, and the like, features "Poisoning Your Child" by Gil O'Gara. Gil has appeared in THE UNICORN, of course, and another of his fine articles is on hand for a coming issue. This one tells of the opinion of librarians, teachers and parents on the "cheap trash" that we now know of as boy's series books. (Gee, if they could only see PLAYBOY or HUSTLER today !) Plus, "A Time of Lively Fiction" by Bob Sampson, a survey of the pulps. And, "The Most Popular Boys Series of Books" by the Old Mummy Inspector himself, Bob Chenu. And more. Send \$5.00 to Edward T. LeBlanc, 87 School Road, Fall River, Mass. 02720 and don't risk missing the six issues per year of this fine journal.



art by Joan Hanke Woods



art by Joan Hanke Woods

If you collect paperbacks, and this probably describes most of the readers, there are two very fine quarterly magazines that will be of great interest and value to you. You are missing much of the enjoyment (and information you need) if you don't subscribe to both of them. Each has a different slant, and there is no duplication. **PAPERBACK QUARTERLY** is published by Billy C. Lee, 1710 Vincent Street, Brownwood, Texas 76801 (\$6.00 per year), and **COLLECTING PAPERBACKS?** is by Lance Casebeer, 934 S.E. 15th, Portland, Oregon 97214 (\$12.00 per year). Both very fine !

FLYING SAUCER REVIEW, FSR Publications, Ltd., West Malling, Maidstone, Kent, England. \$12.00 per year, 6 issues. The usual very fine coverage, professionally done. Recommended!

Mickey Spillane is alive and well in the Fall 1979 issue of THE ARMCHAIR DETECTIVE! Once the most widely read author in the literary history of the U.S., according to Allen J. Hubin, editor, Mickey Spillane and Mike Hammer are most enjoyably and thoroughly covered in this special issue. TAD itself needs no introduction, of course, but what does need saying is that TAD, under the direction of Otto Penzler and The Mysterious Press, is better than ever. There is no comparison with any other periodical, and mystery fans are lucky to have this available. This issue of 96 pages is a real gem. Quarterly at \$16.00 per year, The Mysterious Press, 129 W. 56th Street, New York, N.Y. 10019. And at this rate, I'd be glad to pay \$48 a year if it could be had monthly!



...poker face...

Gaslight Publications, 112 East Second Street, Bloomington, Indiana 47401 has announced an ambitious publishing program of interest to all Sherlockians. One series, in hardback, is to be launched with Conan Doyle and the Latter-Day Saints revised and expanded edition by Jack Tracy, 72p., \$7.95 + \$1.00 mailing. In March, You Know My Method, a Juxtaposition of Charles S. Pierce and Sherlock Holmes, by Thomas A. Sebeok and Jean Umiker-Sebeok, \$7.95 + 1.00 mailing. And in May, The Sherlock Holmes Book of Quotations, by Bruce R. Beaman, \$7.95 + 1.00 mailing. All three may be ordered now for \$21.00, no postage charge. And then, coming in July, the Conan Doyle Centennial Series, an eight-volume set of Doyle's "domestic" novels, in matched illustrated editions, hard-bound, redesigned and set in type for uniformity: The Mystery of Cloomber (1889), The Doings of Raffles Haw (1892), The Parasite (1894), The Tragedy of the Korosko (1898), The Firm of Girdlestone (1890), Beyond the City (1892), The Stark Munro Letters (1895) and A Duet (1899).

art by Joan Hanke Woods

These are to be sold only as a set, \$75.00 if ordered before July 1, 1980, and \$90.00 after that date. These will appear between July 1980 and January 1982. Indiana residents add 4% tax.



art by Alan White

JOURNAL FANTOME, a review of the macabre in the arts & letters, published by C. M. James, 720 North Park Avenue, Warren, Ohio 44483, will be out in new format in 1980. \$2.50 per year. A noteworthy journal printed on a hand operated 5x8 press, with fine illustrations and unusual material.

Fanzines in the fantasy and science-fiction field are the lifeblood of communication among fans, and although there are many that are poorly done, I'd like to recommend the following as excellent examples of what a fanzine should be....

KNIGHTS 21, by Mike Bracken, P.O.Box 387, O'Fallon, Ill. 62269, \$1.50 or 4/\$5.00. Well executed and edited, interesting articles and illustrations.

SOLARIS 28, *Le Magazine de la Science-Fiction et du Fantastique* I'd have to rate this as professionally done, many illustrations, reviews, articles, and letters. \$8.00 per year. Printed in French.

THE RUPTURED ROO, Mark R. Sharpe. This is an Australian magazine, and as such was particularly interesting. Mark happens to be from Evansville, Indiana originally! This is issue #3, and apparently is available for trade, articles, comment, etc. From the U.S.,

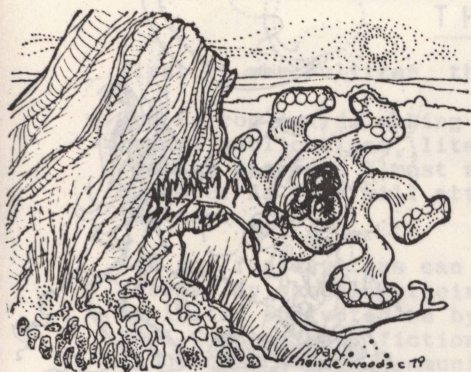
the address is Mark R. Sharpe, PAO, NCS - Harold E. Holt, FPO San Francisco, Calif. 96680, or from the rest of the world, Mark R. Sharpe, PAO, NCS-Harold E. Holt, Exmouth 6707, W.A., Australia. Very creditable.

THE SCIENCE FICTION CLASSIFIED BULLETIN, \$1.00 single copy, \$11.00 per year, from The Polaris Productions, P.O.Box 109, Lindenwold, N.J. 08021. Ads, reviews, the market place, and articles, and newsbits. Nice appearance, easy to read, well done in every way.

I HEAR
EVERYTHING



art by Darrell Schweitzer



art by Joan Hanke Woods

PANDORA, an original anthology of "role-expanding science fiction and fantasy" in 5½x8½ trade paperback format, published by Sproing, Inc., 1150 St. Paul St., Denver, Colorado 80206. Vol.1, No.4 is typeset, buff paper, full color wraparound cover, and is 64 pages of stories, articles, news. This is definitely professional in class. Well-illustrated. Some of the stories: "Does Not a Statistic Bleed?" by Jayge Carr, "Chasta's Hungry Confessions" by Meg Files, "The Drone-Killer" by Steve Barnes, "The Last Night of the Troll" by Janrae Frank, "Death Ring" by Janet Fox, "Still-Life Revolt" by Albert Russo; includes Letters column, and reviews. This one was a pleasant surprise to me since I was not aware of it before. Subscription for four issues is \$6.00. Back issues are available, #1 \$1.00, #2 \$1.00, #3 \$1.50, #4 \$2.50, plus 0.60 postage.

LISTS AND CATALOGUES. I'm always glad to call these to your attention, and if you are not receiving some of these in the field of your special interest, why not request one and you may find just what you are looking for. I'll guarantee you'll be tempted, anyway!

- (1) William & Patricia Lyles, 77 High Street, Greenfield, Mass. 01301. List #7 features mystery magazines and paperbacks, including many Dell mapbacks.
- (2) Pandora's Books, Ltd., Box 86, Neche, N.D. 58265. Grant Thiessen has a large stock, both mystery and fantasy/SF, and his regular catalogues feature hundreds of items at reasonable prices.
- (3) The Aspen Bookhouse, P.O.Box 4119, Boulder, Colorado 80306. Catalog 47 is "The Third Degree" and offers hundreds of mysteries, including anthologies.
- (4) Whodunit, 1931 Chestnut Street, Philadelphia, Pa. 19105. Many mystery hardbacks and a whole new section of new British paperbacks in Catalogue No.4
- (5) Jeff Meyerson, 50 1st Place, Brooklyn, N.Y. 11231. As usual, Jeff digs up many unusual mysteries, both hardback and paperback, at reasonable prices, and his catalogue #14 is a delight.
- (6) Fantasy Centre, 157 Holloway Rd., London N7, England. Monthly catalogue of science-fiction and fantasy, including both newly published, and used, American and British fantasy and science-fiction. Hundreds offered each month, including magazines.
- (7) Scouting for Books, Tracy Catledge, P.O.Box 583, Fern Park, Florida 32730. This dealer specializes in boy's series books, with special interest in the Boy Scout various series. Hundreds of books, very reasonably priced.
- (8) Shamus Books, 1303 Willis Street, Richmond, Va. 23224. Detective & Mystery fiction (wouldn't you guess?), and catalogue Four is a fine selection at reasonable prices.
- (9) A. J. Cumming, 159, High Street, Lewes, East Sussex, England. List No.1, New Series, presents a mouth-watering offering of mystery and detective books, at very reasonable prices, this list 471 items.
- (10) Ralph Kristiansen, P. O. Box 524, Kenmore Station, Boston, Mass. 02215. List #2 is a large listing of reasonable-priced mystery and detective, both hardback and paperback. He also deals in fantasy and science-fiction.
- (11) Bengta Woo, One Sorghi Court, Plainview, N.Y. 11803. Catalogue #28 is, as usual, a tempting offering of mystery & detective, very reasonably priced.
- (12) Steve Lewis, 62 Chestnut Road, Newington, Conn. 06111. Steve has been in the business a long time, and his list #43 has hundreds and hundreds of very desirable mystery & detective, both hardback and paperback. You'll find many here on your want list! His mailing is a cooperative matter, inasmuch as included are lists from a number of other dealers, all of utmost interest.
- (13) Wayne Pierce, Rt.1, Box 240-C, Oroville, Calif. 95965. A fascinating tabloid size list, primarily in the boy's series and other juvenile collectible fields, but with a scattering of other. The illustrations are many and fascinating. Try this.

P*S*F*Q, pub. by Michael Ward, P.O.Box 1496, Cupertino, Calif. 95015 is a very well done fanzine, typeset, with Issue #3-4 featuring a history and background of Donald M. Grant, Publisher, among many other fine articles, and a large Letters column. The 50 pages will hold your interest throughout. And subscription is only \$5.00 for four issues.



art by Joan Hanke Woods

FATAL KISS #11. How's that for a title ? Many of the fanzines published for DAPA-EM are quite interesting and this one, by Steve Lewis, 62 Chestnut Road, Newington, Connecticut 06111 is of great interest to mystery fans. That's the name of the game, of course, for the Detective Amateur Press Association. (Is that right ? I don't think I've ever seen it spelled out!). And, as Steve says here, "Procrastination is fatal, you know," so send 25¢ to Steve for one of the extra copies of this issue. He has a good supply. And if you're not well acquainted with DAPA-EM, this will get you off to an introduction.....tell him I sent you. This and the quarter will get you the issue!

FANTASY, the official magazine of the Fantasy Artists Network, continues the improvement with each issue, and this, the fourth issue (Winter 1979) will be of value and interest not only to artists who are interested in placing their artwork, but to all in the genre. The mid-section features Joan Hanke Woods, for whom you need no introduction, and this is an impressive portfolio itself. And other very mind-boggling artwork appears throughout. \$8.00 will get you membership, or a subscription, from F.A.N., P.O.Box 5157, Sherman Oaks, California 91413.



art by Joan Hanke Woods

And then we come to the real professionals in the field, and I don't know what mystery fans would do without them ! Whether or not you are the gregarious type, the fun you're missing if you don't subscribe to these is bound to take away some of the enjoyment of reading mysteries. **THE MYSTERY FANCIER** (\$9.00 for 6 issues, Guy M. Townsend, 111 W. Market Street, Vevay, Indiana 47043) features a cover on Vol.3, #4 that will get you in the mood even if it's not a stormy night - a haunted house, complete with the spectre in the doorway and a hand-held candle flickering moodily in a window. This issue includes an article on Ruth Rendell, by Jane S. Bakerman, one on John Fowler by Steven R. Carter, a radio mysteries reminiscence by R. Jeff Banks, "Sinning with Lawrence Sanders" by George Kelley, a dealer checklist (I found many new even to me) by Walter Albert, two views of Boucheron X by Marvin Lachman and Mary Ann Grochowski, plus an installment of "The Nero Wolfe Saga" by Guy Townsend (this will be published in book form later), and the usual very fine reviews by Steve Lewis and others along with the spicy letter column. **THE POISONED PEN** (Jeff Meyerson), 50 1st Place, Brooklyn, N.Y. 11231 (6 issues for \$8.00) has an intriguing article by Ellen Nehr on The Mystery League books, "Women and Murder: The Novels of E.V.Cunningham" by George Kelley, "Department of Unknown Mystery Writers - James Cross" by Marv Lachman, "The First Appearance: Roderick Alleyn" by Maryell Cleary, two extended reviews by R. Jeff Banks, "All Too True - Part 12" by Mary Groff, a pen profile on Clifford Witting by Barry Pike, an article on Sacco and Vanzetti by David Bates, a continuation of Steve Lewis's knowledge on the radio mystery shows; reviews and letters, and more. But why I am explaining all this I do not know - you probably already subscribe to both !



art by Alan White

THE WHOLE FANZINE CATALOG #13 - the most complete listing of all the many science-fiction, fantasy, and personal zines that you can find, and this issue reviews approximately 130 different ones ! Amazed ? I was ! Plus letters, and other miscellaneous tidbits. Four for \$2.00 from Brian Earl Brown, 16711 Burt Road, #207, Detroit, Michigan 48219.

FANTASY NEWSLETTER - The January issue was mentioned earlier, and now the February issue is on hand. Fantastic ! See earlier review this month for address. Recommended most highly.

AND SOME LATE ARRIVING CATALOGS:

- (1) MYSTERIES, many scarce and desirable; many low prices due to ex-library. Waves Press & Book Shop, 4040 MacArthur Ave. Richmond, Virginia 23227.
- (2) Catalog #6, SF/Fantasy books and magazines, 33 pages of them, many rare ones. Robert L. Brown, Bookmonger, 1832 N. 52nd St., Seattle, Washington 98103.
- (3) List #8, hardback and paperback mysteries, good list, low prices. William & Patricia Lyles, 77 High St., Greenfield, Mass. 01301.
- (4) Another omnibus of lists for mysterys, hard & softbound, low prices, fine selection. Steve Lewis, 62 Chestnut Road, Newington, Connecticut 06111.

CONTINUED ON PAGE 76

THE BALROG AWARDS

First it was Pulitzer, then Hugo and Howard. Now it's Balrog.

The Balrog awards making their debut last year were created to draw attention to and reward publications, literature and art in the field of fantasy. As a literary form fantasy has been almost a second class citizen - well-liked, but definitely not "in". No more! As fans will attest, some of the best writing on the contemporary scene is fantasy.

And now fantasy fans can help their favorite writers and works get the recognition they deserve by entering their nominations for this year's Balrog Awards. Winners will be nominated and voted on by fantasy fans themselves. Awards will be presented at the 1980 Fool-Con, science fiction and fantasy convention sponsored by the Sword and Shield Club at Johnson County Community College in Overland Park, Kansas. Nominations for the second annual awards must be in Jan. 31. Balloting ends March 24.

Nine of the 10 Balrog awards are open for nominations by fans. Categories are: Best Novel, Best Short Fiction, Best Collection/Anthology, Best Poet, Best Artist, Best Amateur Publication, Best Professional Publication, plus an Outstanding Amateur Achievement award and an Outstanding Pro Achievement award. Works nominated must have been published between Jan. 1, 1979 and Jan. 31, 1980. There are no restrictions on the special achievement awards, although special consideration should be given to recent publications or activities within the genre.

Fans can nominate editors, publisher, authors, poets, artists or individuals in any phase of the genre for the Outstanding Amateur and Pro Achievement categories.

Official nominations can be made by writing BALROG AWARD, Student Activities Office, Johnson County Community College, Overland Park, Kansas 66210 before Jan. 31. Official nomination forms are not required, however, they will be provided on request. Balrog ballots will be mailed Feb. 15 and must be returned to contest organizers by March 24. Official ballots will be sent to everyone who submits a nomination, to Fool-Con registrants, or to anyone requesting a ballot. Late ballots will not be counted.

Individuals and works nominated must be in one of the following categories: heroic fantasy (sword & sorcery), dark fantasy (horror fiction), sword and planet (a la Burroughs), or fantasy (a la Tolkien). These awards are for the fantasy genre and science fiction or comic book material is ineligible.

READERS OF THIS MAGAZINE ARE URGED TO SUBMIT YOUR NOMINATIONS

NOMINATIONS MUST BE RECEIVED BY JANUARY 31, 1980

BALLOTS FOR VOTING ON AWARDS DUE BY MARCH 24



CRIME WRITERS 3:rd INTERNATIONAL CONGRESS

-arranged by the Swedish Academy of Detection June 14-19 1981 in Stockholm



In 1975, the first international congress for crime writers was in London; in 1978, the second in New York. The 3rd will be in Stockholm in 1981. Among many subjects, there will be discussed how one writes for TV, radio, the movies and theater; writer's trade questions - contract stipulations, negotiation grounds, guarantees, library royalties; special programs, panels, discussions, and opportunities to make contacts with other writers, publishers, and critics. For advance information, write to: Jan Ekstrom, Box 45048, S-104 30 Stockholm, Sweden, or Olov Svedelid, Box 1189, S-171 23 Solna 1, Sweden. Dates of Congress: June 15-19, 1981. Plan now to attend !



LETTERS



LETTERS

JOSEPH LEWANDOWSKI, California

Curses on you and a pix upon your house! Here it is final exam week with me four chapters behind in the reading for my print course and UNICORN 5 turns up in my mail box! It's not bad enough that I am subject to this strange compulsion that allows me no rest unless I read it from cover to cover in one sitting. I also have to write several letters on the material advertised and/or recommended, and then I have to write you and tell you what a superb issue it is. May Ishtar. Isis and Astarte so sensitize the tips of your fingers that you have an orgasm each time you depress a key on your typewriter! There, now! That ought to hold you! Naturally, all else was shelved or shoved aside as I read each and every word in the issue, including your advertising rates and the ads themselves. Easily the best part of the issue was the letter column--but what single article could possibly compete or compare with the fabulous maunderings and natterings of such as Hamilton, Hullar, Kimura, Tonik and Avallone. I don't have any opportunity to talk with other fans other than through correspondence, and this column permits me to share vicariously in a wide range of conversations. I am not a movie buff nor was I an adherent of the \$6,000,000 Man, but I found both Biegel's and Tonik's articles extremely fascinating. I particularly liked the way Al described the incredible need for attention to the tiniest of details when researching a literary character. Such a labor has an all-absorbing allure that I find to be absolutely irresistible. The Chidsey profile was engrossing and made me long for the Thirties when the PULPS held sway over countless millions of readers, including--especially including--me. It was the realization that pulp stories were no longer available that started me writing my own pulphere adventures some three years ago. If nothing else, it has renewed my youth and my interest in things bibliographical--or is it bibliophilial I mean? Maybe there is no single word that fits what I mean, but I'm sure you know the thought that I am trying to convey. I've left the Avallone article till last, not because I feel it belongs there, but because it was so different. As a "how to" for fledgling authors (like me, even though I am pushing 60) it was very welcome. I've tried to analyze

why no pb publisher went for it and I have a few ideas, but they are all based on what I remember was on TV at that time (1974). Odd as it may seem, I haven't read any of the series published in paperbacks, so I can't really be sure my maunderings on the subject would be at all germane. It might be interesting, though, to have a contest among your readers to see who could (in under 2000 words) outline the selection of the first target (who and why) and describe the method to be used in the kill, making it be appropriate for the crimes committed. Maybe Avallone would act as judge. Re: Tonik's query, you answered rightly. Frank and I are not related -- at least not back for three or four generations. The little genealogical research I did seems to indicate that the name Lewandowski goes back several centuries to a location roughly translatable as Lewandow's Landing, and thus is basically a place name in origin. I intend to write him next week and confirm your reply... And the next time you write to Avallone, you might mention that if he has any hankering for a particular Shadow cover color print, I can get a copy made for him for any issue 1934 through 1940, and I hope to be able to add 1932 and 1933 to that list... the covers I shot were not always in mint condition but I'm still looking for collectors who will let me photograph their pulp covers, so I hope to upgrade my master file of negatives... Darrell Schweitzer feels you should take steps to keep UNICORN "mostly in the SF area" and fears it is tilting entirely into the mystery/pulp field. I, for one, would hope that you do not allow it to become just another SF/fantasy 'zine. I feel the current emphasis on mystery/pulp reveals the need for such an oriented journal, while the dearth of SF/fantasy indicates there are plenty of other 'zines so oriented - else you would have been snowed under by such material. Not that I feel you should consciously aim at the mystery/pulp slant to the total exclusion of SF. As good articles come in, publish them... Finally I'm glad to see the page count up to 76 plus covers and the ad pages increasing. Hopefully you will soon be putting out 100 page issues regularly....

Whew! How can I make a witty comment on such a long letter? And even though I have left out some parts, I felt that all of this would be of interest. So, Frank, thanks for this "article!" The contest you mention would be quite pertinent, and the pages are open to anyone to do this. I warn you, though, Avallone might be a hanging judge!

TOM JOHNSON, Texas

UNICORN #5 arrived today. Another good issue, but I do have one complaint... the Post Office folded my copy, leaving a crease in the issue. Is there any way you can put "Do Not Fold" on your envelopes? Albert Tonik's piece on the \$6,000,000 Man was fantastic. I am constantly amazed at the tremendous research Albert puts into his articles. One point I would like to make is that there is an OSI in the USAF, but its actual title is "Office of Special Investigation". I have never heard of "Office of Strategic Intelligence". But with the many secret agencies in the US, there could possibly be one with this title also. Who knows? The "Kill Squad" (Violencers, by Michael Avallone) sounds very interesting. I hope that it does become a series. I find that the first thing I read is the letters, then on to the articles, and finally the ads..in that order. And not to forget the editors notes, which is automatic as soon as I open the issue. I am looking forward to Nick's article on the Phantom Detective in next issue...sure wish that you published every month, instead of every two months. Oh well...

Tom, when the next "batch" of mailing envelopes is printed, we are going to add the DO NOT FOLD and hope that it will help. Monthly? May Archie Bunker stifle your thought!

LINK HULLAR, Texas

UNICORN #5 arrived yesterday and I just wanted to get off a quick note to let you know that it looks like another excellent issue. CONGRATULATIONS! Thanks for running my letter - I hope to work on The Thinking Machine article soon after the 1st of the year depending on my rate of progress on the piece for Duende, and will hopefully hear from some collaborator for the Cohen piece - if not I will eventually go to work on this myself...Thanks again for your wonderful publication, keep up the good work, take care, and best wishes.

Now that you have promised in print the article on The Thinking Machine, and Cohen, and others for the future, you'll be hounded until you do so! Remember, 1980 is upon us and Big Brother is watching. Thanks, Link.

JOHN DINAN, Massachusetts

Enjoyed U-5 and was pleased to see the Saint Index. Manna from heaven. I'm doing a monograph for Bob Reginald of Borgo Press on the Saint and was most pleased to find all the Saint Mag. material neatly catalogued and cross-indexed. The Mugar Library (Boston Univ.) has all of the Charteris papers, correspondence, manuscripts, etal but have not done this job..I've notified the Mugar and I'm sure they'll be ordering a copy...and I'll pass the word along to L.Charteris whom I know will be most pleased with this work.

I almost forgot to mention my prime reason for writing. I'd like to hear from anyone in Saint fandom, past or present. Please write also if you know of any past or present Saint clubs.

Thanks, John. Can anyone help him out on the Saint Clubs? Or Saint fandom? Write him direct, 141 Ipswich Road, Topsfield, Massachusetts 01983.

KEVIN COOK, New York

Each issue of the AGE OF THE UNICORN seems better than the previous ones. The fifth was another superb publication. The articles were of great interest, and the advertisements contained many good buys...

I always like bouquets. And please note: Kevin Cook is not related to me, and this is not a paid commercial!

FRANK HAMILTON, Massachusetts

What can I tell ya? SKULLDUGGERY and THE UNICORN have surpassed my expectations, which were of considerable proportions to begin with. Everyone concerned turned in a superb performance, which if continued in this vein, is bound to place these two publications at the top of everybody's fanzine list. In reviewing the names of the writers of whom I speak, there's no reason why this top quality shouldn't be maintained. Kudus to all, and especially to you, Mike, for creating a showcase wherein we can display our wares. I hesitate to single out any individual from the group, but I would like to say that Andy Biegel, Jr.'s piece on movie serials came as a surprise. I had no notion he was literarily inclined, and, though we've never met, he once wrote some very kind words to me in a letter. (Andy: I hope your retirement is all you expected and hoped it would be.) It pleased me a great deal to read that Michael Avallone considers Michael Rennie to be the ideal Lamont Cranston as I have entertained the same notion for years. In fact, long ago I did a drawing of The Shadow/Cranston, based entirely on Rennie, which is due to appear in Will Murray's next effort. Fact: The Lewandowskis, Frank and Joe, are NOT related. I know because I asked Frank. In closing, I'd like to thank the following people for their flattering words in your letter column: (Since I am not a complete fool, they'll be alphabetically, of course!): Andy Biegel, Jr.--Nick Carr, fine human being, but most importantly, my friend -- David H. Doerr--Daryl S. Herrick--Ginger Johnson, Tom's wife, whom I must also thank for a nice personal letter--Frank D. McSherry, Jr. whose great article on Shivan Khan, which appeared in THE ROHMER REVIEW, I had the honor of illustrating--Richard Minter, gentleman and gentle man--Albert Tonik--and finally, Mike Cook for his kind comments on THE NOT SO PRIVATE EYE cover and his unflinching tolerance in allowing me to use his pages to air my doodles.

Frank, may your doodles never doodle-out! And with all those praises, we'll all have to get bigger hats. Coming from you, they are quite appreciated, and your art is a most important part of both magazines!

CHESTER E. HENDRIX, California

I am doing a biography on John Grimes, the character created by A. Bertram Chandler. What I need is the address of someone who might have a list of all his stories which appeared in the pulps - Chandler has lost track of a lot of his earlier stories. And I would like to obtain some of his obscure paperbacks.

If you can help Chet, write him at 760 Sycamore Avenue, Marysville, California 95901.

AUBREY MacDERMOTT, California

I have just read Basil Wells' "Last Thousand" in the December UNICORN. I am dumbfounded. Not for years have I ever found Science Fiction offered at such ridiculous prices at flea markets, rummage sales or garage sales. The prices I find are Pocket Books 50¢ and up, Digests at \$1 up, Bookclub \$1 and hardcovers \$3 and up. Science Fiction pulps in good condition from \$5 up, average about \$15. First years issues from \$100 to \$1000. Try to find a good copy of the first WEIRD, or for that matter a first issue of Clayton's ASTOUNDING. Through one ad in Xenophile I sold almost my entire collection of Science Fiction pulps at very, very good prices, paid in advance. Today, six months later, I have offers of much more. Unless Wells' magazines were poor reading copies, I am unable to understand his problem. As to selling hardcover Science Fiction, that is a different story. A whole library will never bring more than one fourth of its real value. One does much better selling individual books through ads. If with dust covers so much the better; this doubles the price of the book. Then offer author sets. Avoid crowded ads. I myself never offer money back terms. You will find that a beat up copy is returned to you, not the fine copy you sent. Describe the condition of each book offered, understated. I never say Mint, but near-Mint, unless the item has no visible eye tracks.

The low prices Basil Wells referred to, I'm sure, were for the remainders left over after he had sold all the choice items. But even here, it is still possible to buy paperbacks and digests at 10¢ each, or a whole box for \$3.00 or so, with many mysteries and SF mixed in. And hardbacks at 25¢ and 50¢ at the various sales. You do have to search for the mystery/SF/etc. but when the market is the general public, they do not recognize and will not pay the actual values. Perhaps the prices are higher in California, or more people are looking for them at the sales. And the really good items, of course, just don't appear in the garage sales anymore. But, as you say, most of the prices now have gone the way of gasoline prices, up, up, up.

JOHN JAKES, South Carolina

You have a terrific publication. For us Richard Wentworth fans, how about a "25 best SPIDER novels" - the same sort of excellent job Will Murray did on SHADOWS? ...perhaps one of your resident expert-members could fill me in sometime on one of my favorite mystery pulp authors, Francis K. Allan, who wrote exclusively (I Think) for Steeger's Popular books. I can find out very little about Allan, whose stuff still stays in mind.

Nice to hear from you. And, it appears that Will Murray is indeed working on a "Best 25 (and one stinker?" article and when it is finished, we'll have a special SPIDER issue; I already have some material and illustrations for this issue, and will hope that some of you reading this will contribute some other viewpoints or articles. How about it? And can you help John on Francis K. Allan? Here's a research project that would make everyone happy. And if you can write to John, address him at P. O. Box 3248, Harbour Town Station, Hilton Head Island, S.C. 29928.

DARRELL SCHWEITZER, Pennsylvania

Thankye for the note. Here's...four more cartoons. Now I was the one who suggested you don't overdo the mystery orientation, but two of these are mystery-oriented...I'm sure they'll always be appropriate in UNICORN, if I don't get done in by irate mystery fans for the one about the bookcase.

O.K., Darrell, let's live dangerously. I will include at least the one about the bookcase in this issue. Me? I like it! And everyone should watch both AMAZING and FANTASTIC, for the rumor is that every issue of both magazines in 1980 will contain stories by Darrell.

ROBERT BLOCH, California

This time around I was particularly fascinated by the Andy Biegel article on the serials of Allene Roy and Walter Miller. I hope that their director, Spencer Bennet will get a look at this fine job. Also noted Biegel's WT ad, with its query. Yes, I do remember seeing the green bound volumes in Farnsworth Wrights Chicago office - and wish I could have laid hands on them myself! Happy Holidays to you!

If anyone can supply Mr. Bennett's address, we'll send him a copy of the issue. Always glad to have your comments and thoughts. And by now, probably, you'll have your seat belt unbuckled from the New Year's Eve.

PAULETTE GREENE, New York

Thanks for the very fine plug in THE UNICORN and at the same time best Holiday Greetings. And always glad to hear from you, also. I like your quotation printed on your note paper, "Let me recommend this book - one of the most remarkable ever penned" - Sherlock Holmes...

M. C. HILL ("BUNKER"), California

I enjoyed the whole issue, especially the article on D.B. Chidsey who I rate alongside of H.B. Jones and Max Brand. I also enjoy the letter column as most of these gentlemen are professional

in their writing and opinion sharing. I have sent away for the Saint Index and appreciate the time and research that goes into producing any indexes...

I'm sure that the indexes you have done are just as good, and we would be glad to have anything you do in future issues of UNICORN.

MIKE AVALLONE, New Jersey

Mark my words. You and UNICORN are inevitable. If TAD is the Cadillac of the fanzine field, you are a fast-moving Mercedes coming up on the outside. Like TAD which began stenciled and stapled, you will one day be vellum paper, colored and bound. Unlike TAD, which dips now and then into *ex cathedra* judgments and tone and turns its lofty back on some aspects of our field, (they refuse, for instance, to survey The Rod Damon-Coxeman books which are detective, no matter how you slice your thinking)-- you've been wide open to Everything. As C. Henry Gordon said to Errol Flynn in Charge of the Light Brigade after Errol saves his life by bagging a tiger: "Brilliant shot, Vickers! Worthy of you.." With Frank Hamilton's wonderful artwork (that man has got to do me someday) and all those wily, knowledgeable buzzards like Carr, Mertz, Sampson, Banks, Breen, Murray, et al in your corner, I see nothing but success in your future. And one word on that -- right now you're everything, answering everything, being the nicest editor alive, as obliging as a well-paid hooker -- don't fall into the trap of Success. When you do make it, and you will, remember the very qualities that brought you to UNICORN Number Five. And you'll be okay. This last issue once more re-affirms the industry and the affection you bring to the job. Bravo, Michael. And never stop saying Thanks -- a lot of guys I started with have lost that lovely habit. They gush all over you at introduction time, milk you for all you're worth and years later, pigeon-hole you with their old tie-clips and lost humility. But I've a feeling it won't happen to you, somehow. In any case, Noon's or any other sleuths, I'm with you all the way.

Now I'd like to print this letter in every issue! Seriously, though, Mike Avallone has been a great help with his thoughts and contributions, and has my sincere thanks. He, and many others of you are the real reason that UNICORN is enjoyed. I just empty the wastebaskets.

BERNARD A. DREW, Massachusetts

Just a quick comment on something said in the letter columns. I enjoy UNICORN precisely because it does contain material on the pulps and mystery fiction. I have little interest in science fiction or fantasy. So I would hope that you can

maintain a good balance.

O.K. And the really great news is that I have three more articles on hand from Bernie, all just as fine as the first one we published, including one on Walter Gibson written as a result of personal interviews and brimming with anecdotes.

WALTER BAUMHOFER, New York

Did I meet you at Pulpcon 8? I hope so, otherwise the familiarity of "Mike" would be unjustifiable. I remember Fred Cook, who was the first man ever to contact me about the old pulps, back in 1968. Of course, there have been many more since. My friend Frank Hamilton was good enough to send me three copies of your excellent publication. I agree with Harry Steeger about its excellence. I'm afraid I must take exception to errors in the article by Albert Tonik. These errors would be minor to anyone but myself. First there was the matter of my wife's name, but Frank Hamilton has already straightened that out... Adventure paid me \$250 an issue, not \$225... Second, "about half the time he would get the oil back" - The fact is I never got one painting back from pulp publishers. In the slicks I did have returned to me for corrections an occasional illustration, but even that was rare. Third, my contract with Street & Smith, while it called for 50 covers a year, they would only pay me \$125. I'm sure that the Rozens got more than that, but not me. Popular Publications paid me \$275, which was unheard of in those days, but Street & Smith thought it undignified to enter into a bidding competition, according to the Art Director, Mr. James. One always addressed him thus, although Lawlor was "Bill" to everyone. The last thing, and this is really minor, the second painting at Pulpcon 8... was bid up to \$485, not \$465. I told you it was minor. I was glad to get a look at your fine publication.

A real pleasure and thrill to hear from you, and your comments add more knowledge to the pulp background. And the corrections are welcome, for the record. I was not at Pulpcon 8, but I'm always just "Mike" and when "Mr. Cook" is used, look around to see who is being talked to!

DAFYDD NEAL DYAR. "Somewhere in the Arctic"

I do have an idea for a new continuing feature for UNICORN, cryptograms or cyphers with pulp related messages. The cryptograms would be posed in one issue and solved in the next, or further on in the same issue, and a time-graded scale of ability could be included, 5 minutes or less for Genius, 10 minutes for Master, 15 minutes for Cryptic, 20 minutes for Enigmatic, and 30 minutes for Incypherable. These can be made as difficult or easy as you like and still be lots of fun... One idea, which I have just proposed to Steranko, is MoBCon - a Man of Bronze Convention - to be held each year until 1983, at which time we will celebrate Doc's 50th anniversary in print with a special GoldCon, the theme of which is not only Doc's golden anniversary but also all things golden in the series, from Doc's flake-gold eyes to the Mayan

gold and other fabulous golden treasures he unearthed. Lord knows, there has never been a Doc Savage con of any note, so one is long overdue. Besides, people are beginning to wonder if Steranko's Brotherhood of Bronze still exists, since even he seems to have forgotten about it....News: Bernard A. Drew has just had an article printed in the December issue of Gallery entitled The Turn-Ons of Yesteryear dedicated to the sexy, spicy and racy occurrences in the pulps. It kicks off with a nude girl borrowing the Shadow's cloak, but not his invisibility (although such a vision might indeed cloud men's minds!) and then moves on to heartier fare....I'm campaigning with Bantam Books to try and interest them in Doc Savage related items that will have an appeal beyond that to the fans. My first proposal is an 8x10 trade paperback "fantasy art" book reprinting the Bama covers sans logo and lettering. If 65 pages isn't enough, the entire series to date would give 96 pages, or the covers could be divided between two books of Bama and non-Bama (or pseudo-Bama, since every artist has deliberately copied him). If that goes, I've proposed a nostalgia/art book reprinting the best of the Baumhofer, Clarke and Harris pulp covers. This is not as certain as the Bama project, since ownership may be contested here, whereas Bantam owns the Bama covers outright. Still, it's a notion that may catch fire. Finally I intend to lay reminders on them that March 1983 will be the 50th anniversary of Doc Savage magazine, and deserves some kind of special recognition, if only a gold-leaf logo on whatever novel is being reprinted that month...Albert Tonik's article on the \$6,000,000 Man was interesting and well-researched, and his detective work quite impressive. But, Colonel Bruce A. Peterson, the pilot of the M2 in the crash sequence in the TV series main title, was "Steve Austin", or rather, Caidin's model for him. Caidin is a retired Air Force major and vintage aircraft enthusiast (he owns "Iron Annie", the Junkers JU 52/3m trimotor that served as Hitler's personal transport), and it was in this capacity that he met Peterson. Both men are Yahoos, members of the so-called Confederate Air Force which flies old war birds at the large air shows. Caidin's favorite actor was Steve McQueen, and his home town is Austin, Texas, hence Steve Austin. Peterson's vital statistics and personal biography match Austin's exactly except for two things: he served in the Marines instead of the Army in Viet Nam and although he tried out for the astronaut program he failed to qualify because of age. He wasn't too old to become an astronaut, but he would've been by the time he'd completed the program... a Catch-22 that goes back to the "Great War"... That crash that everyone has seen

dozens of times took off both legs just below the knees, shattered the left arm and took out the left eye. Amazingly, Peterson still flies and currently pilots a helicopter for Air Search & Rescue. All of the characters in CYBORG are patterned after personal acquaintances of Caidin, although this is not the case in the sequels. What Caidin did, for the most part, was write a "Might-have-been" story of Peterson's accident based on new developments in the fledgling field of bionics (the myoelectric prosthetic arm had just been developed experimentally at that time). The Office of Special Operations (OSO) was based on the real-life Office of Special Investigations (OSI), with a little crossover in the cloak & dagger department from the old wartime Office of Strategic Services (OSS). Ironically the fictional OSI is based almost entirely on the OSS, apparently in ignorance of the fact that there is a real OSI, which is an internal investigating organization of the Air Force Security Police forces which relates to the military police in much the same way that the FBI relates to state police. So there is a factual basis for the "Steve Austin" story... Colonel Peterson is the acorn from which Caidin grew a Six Million Dollar Oak... Andy Biegel's article on the silent chapterplays was very interesting indeed. My own acquaintance with the serials is mainly with the later sound serials, especially those of the Republic studios. Back when I was in college, I used to wonder who would have played Doc Savage had such a serial been made (didn't have to wonder about the Shadow, although I never considered Michael Rennie for it as Avallone did) and what the finished chapterplay would look like. I've only seen one silent chapterplay, Pearl White's The Exploits of Elaine (Pathe, 1927). Oddly enough, this was not a cliffhanger in the present sense of the word, because the menace was resolved before the chapter fadeout rather than being left until the next episode. What makes Elaine particularly interesting is that the lead character is none other than Arthur B. Reeve's scientific detective hero, Craig Kennedy! Harry Houdini also tried his hand at serials, of which I've only seen one segment of an item called The Man From Beyond. If you haven't had the chance before and you get one, by all means don't miss seeing a serial. It's like watching a pulp come to life... I enjoyed Dana Martin Batory's A Dead Ringer despite the fact that I had never heard of the story before, because there was a point made in the first paragraph I wholeheartedly agree with. Everyone pays so much attention to Doyle's Sherlock Holmes that we never hear about his other interesting characters. My personal favorites are Professor George Edward Challenger and Lord John Roxton, both of whom appeared in The Lost World and The Poison Belt. It's really a pity that Doyle got hung up on spiritualism as it destroyed him as a writer. The last Challenger story, with the Professor "proving" the existence of the astral plane,

was a low point in the series. Even so, it was a better story than most of the Holmes pieces...

This letter is actually pieces of several letters from Dafydd, and more of his comments may appear in a later issue, since his letters are always chockful of thoughts. The cyphers and cryptograms do appeal to me - although personally I have trouble reading my own writing if it's stale - and we'll try them in several issues to see what interest there is. Let me know if you like them. We'll be publishing articles by Dafydd and have several on hand. He is an Armed Forces broadcaster, and actually stationed "somewhere in the Arctic." But, Dafydd, be prepared for the wrath of Dr. Watson, since I expect some letters in defense of the Elder God, Sherlock himself. You may even find the sinister Moriarty on your trail! I'll personally forgive you since we both have Welsh backgrounds.

GEORGE HOCUTT, California

Congratulations. THE AGE OF THE UNICORN is a very welcome addition to pulpdom and shows promise of great things to come. If you can maintain the continued regularity of publication, you will have great success. I certainly hope you can. Concerning the Al Grossman/Albert Tonik letter exchange over a west-coast site for Pulpcon, Al Grossman is right on target. In fact, at Pulpcon 6 I made a strong plea and presentation for a west-coast Pulpcon. I gave all the advantages that Al pointed out. We could easily have had twenty plus former pulp authors. We truly had a "group of dedicated volunteers" as required by Mr. Tonik. We had the prior committed co-operation of the Los Angeles Chamber of Commerce with their entre to the L.A. Press Club. Nils Hardin informed the group that over one half of XENOPHILE's subscribers were in California. It certainly would have been the largest Pulpcon ever. The conservative projection was approximately 500 attendees. Yet, as Jack Deveny, Nils Hardin, Bob Weinberg and others that were there can bear out, the strength of Midwestern provencialism overrode the proposal. I was then approached by a minority group and asked to go ahead and put on a convention regardless. I declined this action as did not want to splinter the group. In my opinion, and that of some others I have talked to around the country, the convention is inbred with regionalism. One last word...on the American Comic Book Company...I know of no similar concern over the midwestern dealers and combination collectors/dealers who are quite active in many of the mid-

western conventions. I have dealt with David Alexander of the ACBC for some years. I have bought from him at times and I have declined to buy when I disagreed over a price or condition or any reason that I felt valid. In all that time Dave never stuck a gun in my ribs and forced me to buy from him. Nor has any other dealer. I have always exercised my own free choice. We live in a country espousing free enterprise and if some people are more enterprising than others more power to them. Enough of that. You mention the need for a checklist of Detective pulps. As you probably know, Nils Hardin and I have been working for some years on a title checklist of all pulps published in the first half century. We kept work copies in the mail between us of a master works-progress-list as we kept adding information. Unfortunately, one of the preliminary lists was somehow obtained by an eastern magazine dealer who published and circulated a mimeographed copy of our tentative, incomplete list as his own research and work. His plagiarism was not even subtle enough to change my personal format for the listing. It was an appalling act, but I digress. I am continuing the book and hope to see it published late in 1980...If you are interested in publishing it, I am also preparing an article on "Ragging the Scale," G-8's favorite song. I have determined the actual recording that he loved, where he purchased his first copy in 1916 and later copies in 1917. Finally I can tell where a reissue copy of the original 1916 recording may be obtained today. If this might fit into your editorial plans, I will submit it.

George, by all means, send the "Ragging the Scale" as I have already written and begged. It should be of great interest. And, as I also mentioned, we would be greatly interested in publishing the book you speak of when it is completed. I am sure that many would like a copy. Always glad to hear from you.

KENNETH R. JOHNSON, Massachusetts

Will Murray showed me his copy of issue #4 with the Dennis Lynds bibliography. For your information, the story TEST ROCKET, referred to therein, was published in the April 1959 issue of AMAZING STORIES. There were 2 other stories under this byline: DEAD WORLD, Amazing May 1961, and THE TRAITOR, Amazing, July 1959. ...I am always appreciative of other people's efforts, as I am an amateur bibliographer myself. The project you describe on page 57 of issue #5 is an impressive one and I would be glad to help if I can.

Glad to add some more information on Dennis Lynds, and I appreciate the list of titles you sent me. I may be calling on you again.

JIM MCCAHERY, New Jersey

It's a pleasurable sight to see THE UNICORN putting on extra weight with each issue; must be that voracious appetite you've mentioned several times. I most certainly enjoyed the latest (no.5), especially the Alvin H. Lybeck Chidsey profile-interview. I wish, too, that

I could have seen those Walter Miller/Allene Ray serials that Andy Biegel recalled so vividly in his article, but it's nice to be able to say for a change that I'm too young to have been around for them. Re your excellent idea for a detective pulps checklist, I'll be glad to help in any way I can. I was already planning to send you an article and contents listing for MAMMOTH DETECTIVE in the near future. While I have not yet completed my runs of MAMMOTH DETECTIVE and TWO COMPLETE DETECTIVE BOOKS, I'll be glad to pass along any specific information you need for these... You asked for information on the Rex Stout magazine. According to John McAleer in his Rex Stout: a Biography, this actually had four different titles in the course of its short life: REX STOUT MYSTERY QUARTERLY (#1, May 1945, #2 August 1945), REX STOUT MYSTERY MAGAZINE (#3, February 1946, #4, March 1946), REX STOUT MYSTERY MONTHLY (#5, June 1946), REX STOUT'S MYSTERY MONTHLY (#6, October 1946, #7 December 1946, #8 May 1947), #9 no month, 1947)... NERO WOLFE MYSTERY MAGAZINE had only three issues in January, March and June of 1954, and SLEUTH MAGAZINE had only one issue.

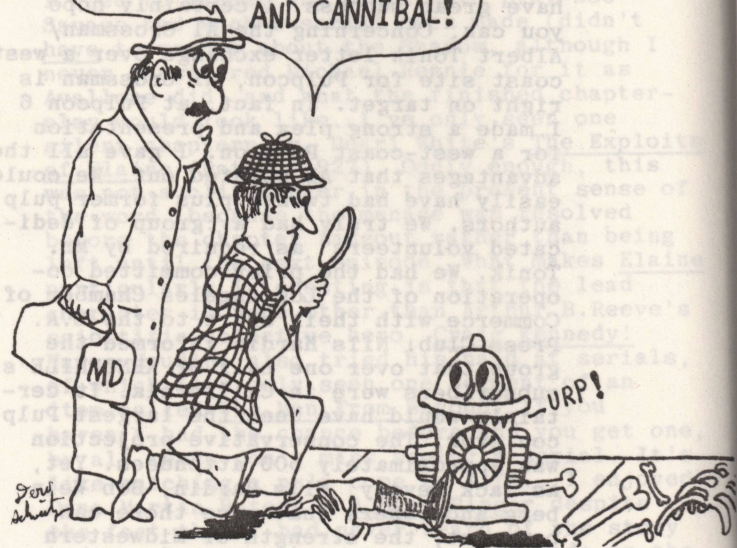
Jim, I, too, like to have big fat issues of UNICORN, so will do my best along this line. And thanks for the data.

ALBERT TONIK, Pennsylvania

A couple of days ago I returned home from a three week vacation in the West. I was presented a mountain of mail. Among the mail was the latest issue of UNICORN. I eagerly tore open the envelope and pulled the journal out. My mouth dropped in stupefaction. I was flabbergasted. You had featured my article on the cover with an incredible drawing by the very gifted artist, Frank Hamilton. As you can see I am still bubbling over with enthusiasm and pride. You can tell Frank that I very seldom get upset when people correct me. It has happened too much in the past. In computers, making mistakes can be very costly. Sometimes when my mistakes are pointed out to me, I feel pretty foolish. Each issue of UNICORN gets better. I do not know how you do it. Your decorations for the articles adds interest in them. I loved Andy Biegel's articles, even though those serials were before my time. I started with Clyde Beatty and Radio Patrol and Flash Gordon. Things such as a visit to Donald Barr Chidsey are always welcome. The amount of work that Michael Avallone indicated as necessary to start a series was fascinating. Other than the fact that the characters were a little hackneyed, you would think that such a series would have been snapped up... Dana Martin Batory... I do not understand what he is trying to do... Joan Hanke Woods has a delightful sense of humor.

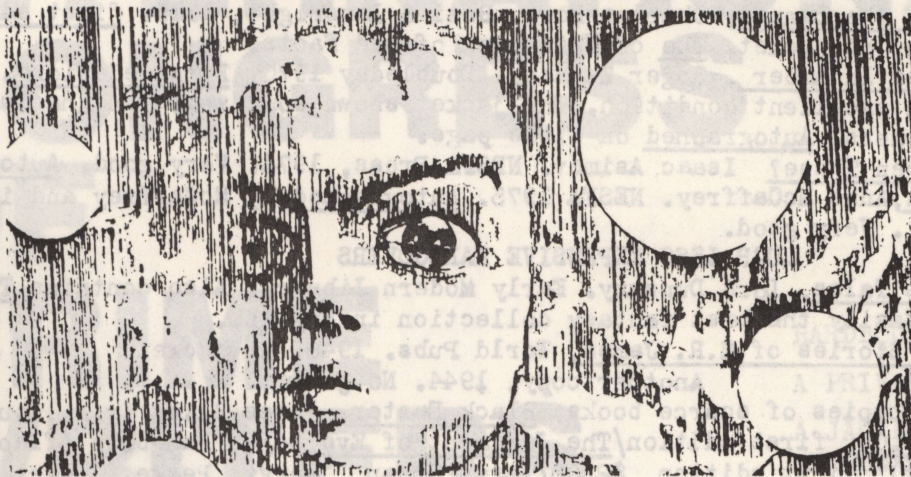
Al, I'm glad that you liked the little surprise that Frank Hamilton and I cooked up for you. It was really Frank's idea, and we did want to surprise you. And, for the rest of you, Al and I are also working on a surprise, and he's hard at work. At least, I hope he is!

I WOULDN'T WANT TO
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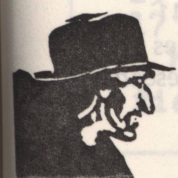
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#255 (1/8/38) Rex Hardinge #265 (3/19/38) G.H. Teed #266 (3/26/38) John Baron #267 (4/2/38) Anonymous
#269 (4/16/38) Rex Hardinge

BLACK MASK: (American). Authors listed are those whose stories appear in that issue.

May 1945 (Vol. 26 #12): (G.T. Fleming-Roberts / W.T. Ballard / H.H. Stinson / Merle Constiner / James R. McKenna / Julius Long). Covers ragged & part of spine missing. Mostly good. \$ 7.50.

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Selected papers from the conference will be published in the inaugural issue of *Swann's Annual Fantasy Review*, scheduled for fall, 1980.

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WEIRDBOOK PRESS

Here's what Richard Geis of SCIENCE FICTION REVIEW had to say about our current issue, WEIRDBOOK FOURTEEN. *Since there are virtually nil professional big-press outlets for weird/horror fantasy, it remains for WEIRDBOOK to serve as a small press vehicle, which it does admirably. This is an all-fiction issue, with stories by such as Grant Carrington, Adrian Cole, C. L. Grant, Tanith Lee, Andrew J. Offutt, Gerald W. Page, and Darrell Schweitzer. These are of high professional quality, mind; no amateur crapola. These are stories the writers wanted to write --- maybe had to write --- and have nowhere else to see print, in realistic terms. But since anthology editors all read WEIRDBOOK, many of these stories will appear in years to come in big-press books and will continue to earn money for the writers for a long time. The point is, this magazine and these stories are worth the money.*

Reviews like that one make writing advertising copy pretty easy. There's not a lot left to say. We could add the names of some of the other writers in this issue --- Eddy C. Bertin, Daphne Castell, Dennis Etchison. We could mention some of the artwork --- a 6 page portfolio by D. Bruce Berry, front cover by Chris Pelletiere, interior full page art by J. K. Potter, plus Day, Conway, Poyser, and others.

And the size --- 64 pages, 8½x11 inches, litho-printed on sturdy 70-lb paper.
And the price --- \$3.

The previous issue was our tenth-year anniversary issue, WEIRDBOOK THIRTEEN, a 96 page perfectbound \$5 issue of which Mr. Geis remarked, in part: *The tenth-year anniversary issue of WEIRDBOOK is an exceptionally fine issue, with some very fine fantasy art... this is a quality offset large-size softcover book, on fine white paper.* Original fiction featured in this issue: novelets by Eddy C. Bertin, Michael Bishop, Adrian Cole, H. Warner Munn, and Gerald W. Page; shorter fiction by Daphne Castell, Brian Lumley, Charles R. Saunders, Darrell Schweitzer, Basil Wells, and others. This included a full page poem (never before published) by Robert E. Howard, accompanied by a full-page drawing by Stephen E. Fabian, plus art by Jim Pitts, D. Bruce Berry, J. K. Potter, Gene Day, Bruce Conklin, Victoria Poyser, and others.

WEIRDBOOK TWELVE (64 pages, \$3) included original novelets by L. Sprague de Camp and H. Warner Munn, plus other writers such as Janet Fox, Eddy C. Bertin, Darrell Schweitzer, and others. Covers by Fabian and Day.

Please add 50¢ on any order (large or small) --- or order all three of the above at the special UNICORN price of \$10.00, post-paid. Dealers, write for discounts.

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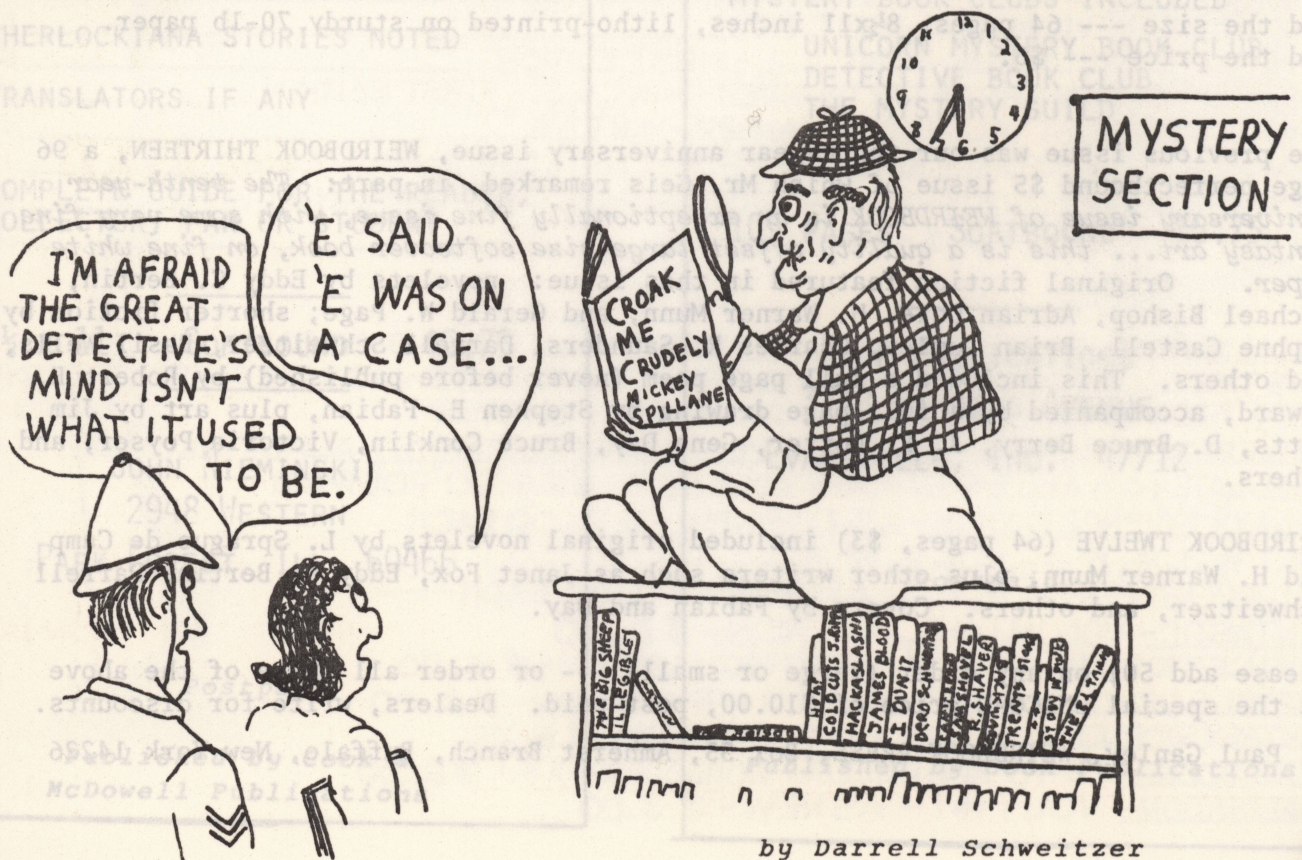
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Books- Many Arkham House and other, mainly early obscure science fiction and fantasy.



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A CASE...

A hand-drawn illustration of a book cover. The title 'CROAK ME CRUDELY' is written in a bold, blocky font. Below it, the author's name 'MICKEY SPILLANE' is written in a similar style. The book is shown at an angle, with a simple line drawing of a spine on the left.

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by Darrell Schweitzer

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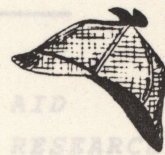
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SMOKERINGS AND THINGS - continued from page 46

RONALD CHETWYND-HAYES, in a letter just received, advises that inasmuch as his book Kamtellar has not been accepted yet by a publisher, that it will be cut down to novella length and will be included in a book for which he has a contract from William Kimber titled The Chetwynd-Hayes Book of Vampires. The Partaker, mentioned on page 7 of this issue, is his first novel with an American background. And his book, The Monster Club will be made into a movie, script by Milton Subotsky. (See Article, pages 6-7)

The Science-Fiction Collector, #8, published by J. Grant Thiessen, (\$10.00 for 6 issues) Pandora's Books, Ltd., Box 86, Neche, N.D. 58265, is at hand, and whereas several of the latest issues have concentrated on one author or theme, this is a well-rounded issue and of utmost interest. Included among the 48 pages, well illustrated, are an interview with A. E. Van Vogt, and a Checklist of his writings, a John Wyndham Checklist, book reviews, letters, and much more. This is a highly recommended periodical and a pleasure to read. Grant will be publishing his first two books in 1980, trade paperbacks, one being a definitive Michael Moorcock bibliography, the other "Tarting Stories" being an "affect-ionate tribute to the pulp magazine heritage of science fiction" and is an original anthology. Both will probably be \$5.95 each.

The Bulletin, January 1980, by Polaris Productions, P. O. Box 109, Lindenwold, N.J. 08021 (monthly, \$11.00 per year) is a very well done illustrated magazine, featuring Star Trek News, Star Wars News, SF Bulletins and Up-Dates, Fantasy News and Columns, and book and specialty announcements. Or send \$1.00 for a sample issue.

URANUS #1 is published by Twi-light Press, c/o Roger Dutcher, 1537 Washburn, Beloit, Wisconsin 53511 and is available for \$1.00 plus \$0.50 postage, a real bargain. Most attractive cover by Larry "Lynski" Johnson, and features all poetry oriented to science fiction, fantasy, and of a speculative nature. Even if poetry is not your dish, try this, as it is sure to become a collector's item. Issue #2 will be out in the summer of 1980, and Roger is open to submissions. Here is your opportunity to get your speculative poetry in print ! Recommended.

more SMOKERINGS AND THINGS.....

GOTHIC, Volume 1, #2 (December 1979) will be most appreciated by all who are interested in the supernatural, as this is about the real Gothic type of fiction and non-fiction - not the Gothic romances so prevalent in paperback today. This is a scholarly journal, with top quality material. The December issue includes "The Exile" by Galad Elflandsson, a long Gothic story in the best tradition; "Faith and Doubt in *THE CASTLE OF OTRANTO*" by Syndy McMillen Conger, extensively documented; "The Fifth Door" by John Bovey (of Paris, France), a story; "The 1978 Bibliography of Gothic Studies" by Frederick S. Frank, Gary William Crawford, and Dr. Benjamin Franklin Fisher IV; and book and periodical reviews of the weird and supernatural genre. Volume 1, #1 is still available. Copies are \$3.25 each, or \$6.00 per year (\$6.75 foreign or Canada, \$7.00 Institutional) from GOTHIC PRESS, 4998 Perkins Road, Baton Rouge, Louisiana 70808. Publisher and Editor, Gary William Crawford. Check this out. You'll like it!

And some late received lists for your attention...

- Collectors List #7, from Scott Owen, P.O.Box 343, Moraga, California 94556. This list is all paperbacks, of all kinds, many mysteries, very reasonably priced. Many old Dells, Avon, Gold Medal, Armed Services, etc.
- January 1980 list from Howard Waterhouse, P.O.Box 167, West Upton, Mass. 01587: wide and tempting selection of mystery and true crime hardbacks, very reasonable prices. And a poem "Greetings for 1980" mentioning many of the mystery fans that you know, and even including the Unicorn!



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